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**THREE-BOOK EDITION**

# ORAL AND WRITTEN ENGLISH

## INTERMEDIATE BOOK

BY

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## PREFACE

This book, which is intended for use in Grades Five and Six, is based on the principle that, if results of value are to be achieved in the teaching of English, children ~~must~~ enjoy their work. If pupils fail to have a happy time during the daily English period, if they do not like composition, something is fundamentally wrong. The remedy, however, lies not at all in making the work easier but in somehow transforming it so that the child will be eager to do it. In this the book must, in a large measure, help the teacher. It must help create the right conditions, must supply the real situations in which pupils face their work gladly and speak and write freely, self-forgettingly, and purposefully.

Perhaps the least interesting and, as English has usually been taught, the least profitable side of the entire subject has been the correction of compositions. Here has been drudgery indeed, and in most instances drudgery without compensation. A better understanding of the whole English problem has enabled the newer education to effect a signal transformation. It means nothing more or less than *a change of critics*. Heretofore pupils have been little more than comparatively indifferent bystanders, as teachers corrected their compositions. Now they become the critics themselves, do the correcting themselves, and themselves apply to their compositions the knowledge of sentence writing, paragraph writing, correct use, etc. that has been imparted to them for this very purpose. The Group Exercise—that is, the socialized recitation—provides both the opportunity and the machinery for this significant pupil activity.



In the teaching of grammar not much more is attempted than to enable the pupil to separate simple statements and questions into their large divisions (subject and predicate) and to make him acquainted with the characteristic function of each of the eight parts of speech. Even this minimum is incidental to the language work, is introduced for language purposes, and is presented by the simplest inductive development.

It is recommended that each pupil's compositions be preserved. Little booklets may be made of them, or they may be dated and kept in large envelopes. To the reasons for this that will readily occur to every teacher should be added these, that some of the compositions should be passed on with the class to the next teacher, and that others should be used as models of excellence for the coming class, to supplement and, in a sense, to qualify the use of the literary selections in the text.

There is an abundance of oral work in the book, much written work, and a wide diversity of projects and exercises, — including story-telling; dramatization, oral and written; studies of poems and of pictures; work with the dictionary; games; word studies, including synonyms and exercises in variety of expression; punctuation; copying; writing from dictation; habit-forming correct-usage drills; vocal drills; giving directions; writing letters, telegrams, advertisements, descriptions, reports, and explanations; biographical studies; correction exercises; elementary grammar; varied exercises to develop the sentence sense and to eliminate the "run-on" sentence habit; and so on. Besides, attention should be called to the Notes to the Teacher, which are printed in the back of the book and numbered to correspond with the cross references in the text.

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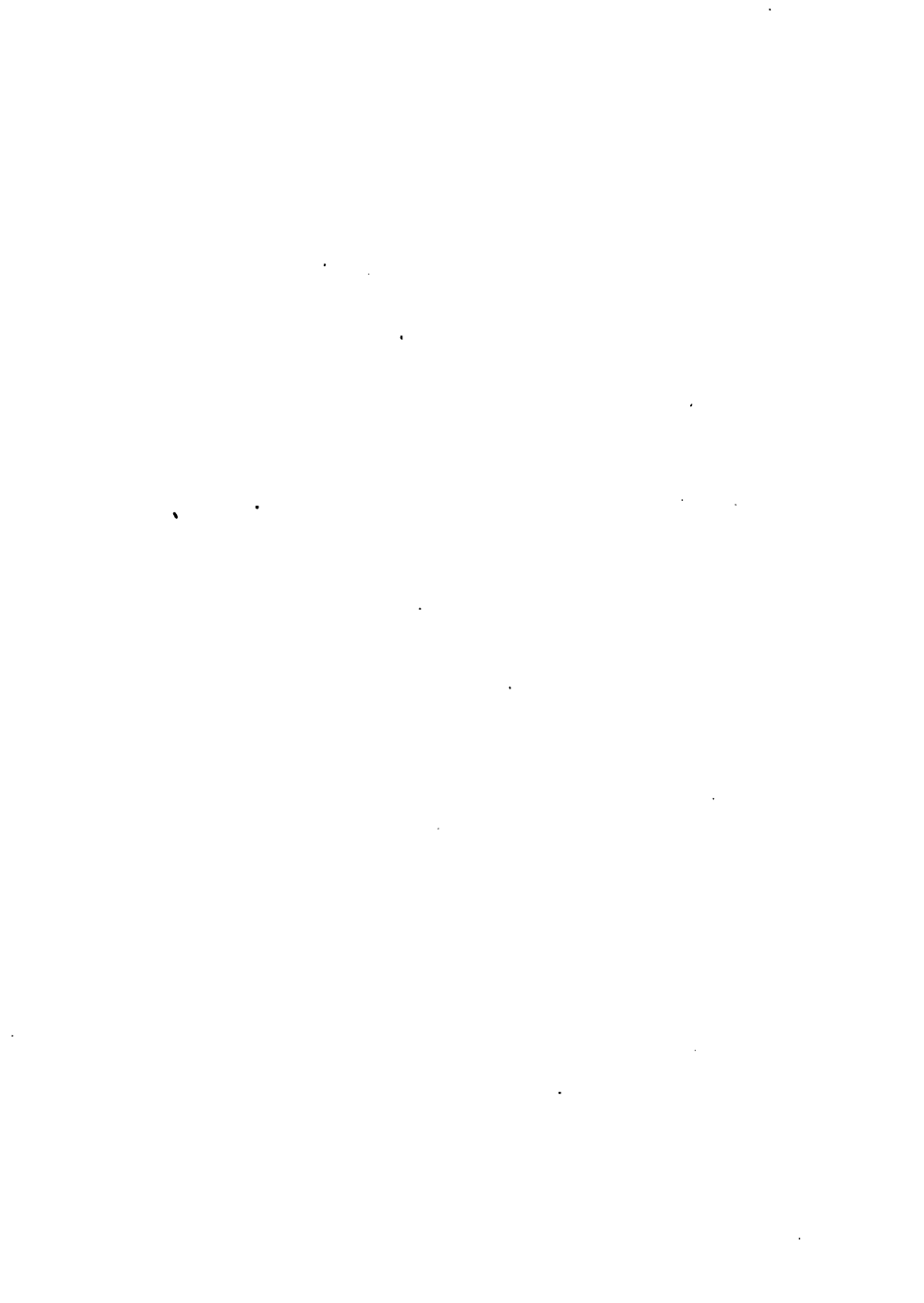
To the good friends, readers, teachers, critics, coworkers, and helpers who have contributed to the making of this book, the authors take pleasure in expressing their appreciation and gratitude.

THE AUTHORS



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**ORAL AND WRITTEN ENGLISH**  
**INTERMEDIATE BOOK**









# INTERMEDIATE BOOK

## PART ONE \*

### 1. Study of a Picture

**Oral Exercise.** 1. In the picture on the opposite page do you see the church steeple? Do you think this young man and woman are going home from church? Why, then, does the young man carry a gun? Look at his clothes. At what time in the history of our country were such clothes worn?

Observe that the gun is cocked. Why? Does the man seem afraid? What does he see? Do the people behind him see it? Perhaps your teacher will tell you some of the exciting adventures which these early settlers had.

2. Can you think of a good name for the picture? Use that name for the title of your story of the picture, and tell your classmates the story.<sup>1</sup> It may be that you will tell them a story very different from theirs.

3. After the class has said what they particularly liked in your story and whether you spoke loud enough, make up another. Take "The Hidden Foe" as the name of

\* NOTE TO TEACHER. Immediately preceding the Index are several pages devoted to notes to the teacher. Cross references to these notes are given in the text, as above. Note 1 may be found on the page following page 270.

it. That is the name which the artist gave to the picture. Invent an exciting story to tell the class. Perhaps the following suggestions will help you:

1. You might imagine yourself the young man or the young woman in the picture.

2. You might imagine yourself an unfriendly Indian behind one of the trees.

3. Perhaps the "hidden foe" is an Indian girl behind the trees. Curiosity to see the white settlers in their Sunday clothes explains why she is there. Perhaps, after laughing at the young man, she and the white girl become good friends.

4. Perhaps the "hidden foe" is an Indian warrior, who shoots an arrow from his hiding place at the white man. The young man returns fire and then pursues the warrior into the woods.

**Dramatization.**<sup>2</sup> One or more of the most interesting stories may now be played. Each will begin with the scene in the picture. Together with a classmate play that scene. You two are going home from church. What are you talking about? Make up suitable conversation, as natural and as bright as you can. Suddenly you hear something. Did both of you hear it? Can you see anything? What do you excitedly whisper to each other?

Then the story goes on. Who is it behind those trees? What is he or she doing? Another pupil must show this. Is there any talking? Who speaks first and what does he say? What is the answer? What happens then?

Which story is played most nearly like a real happening?

## 2. Story-Telling

### HOW TWO SQUAWS SAVED THEIR BAND

The Indian has a great love for his band and nation. There is a story of two captive squaws that shows this patriotism. They were promised life and freedom if they would point out the place where the squaws' own people were hidden.

The squaws told their captors to bring many canoes; then, acting as guides, they leaped into the first canoe, calling the others to follow them. The long line of boats swept quickly down the stream. Every one was merry but the two squaws, whose faces showed the sorrow in their hearts.

The river grew narrower, and the current grew swifter. The warriors called to the squaws to know if they were going the right way.

"This is the shortest way to our wigwams. Make ready your arrows. You will see the smoke of our camp fires."

The squaws stood up in the canoe. They threw their paddles far out into the white water of the rapids. They gave the war whoop of their people.

Suddenly the canoe which held the two captive squaws stood still. It was caught for one minute by a rock, then it leaped forward like a great fish and was out of sight. There was no hope for any of the canoes. Down over the falls they went, one by one. The squaws had led their captors by the shortest way, but it was the way of death.

The braves they were seeking were hidden in a cave at the foot of the waterfall. The broken canoes, scattered garments, arrows, and bodies told the story of how they were saved by the brave squaws. Now the squaws of their band sing in the great war dance and chant of the bravery of women.—MARY CATHERINE JUDD, "Wigwam Stories" (Adapted)

**Oral Exercise.** 1. Can you plan a very different ending for this Kickapoo Indian story? Can you make up an ending in which the two brave squaws do not lose their lives? Tell the story so. The class will be interested to learn your plan for saving the squaws from death.



2. Bring to class an Indian story that your father or mother has told you; or one that you have seen in the moving-picture theater; or one that your teacher has helped you to find.<sup>3</sup> Entertain your classmates with it.

**Group Exercise.**<sup>4</sup> 1. Did you ever hear a pupil tell a story in the following way?

Once there were two squaws AND they had been taken prisoners AND they were promised freedom if they would tell where their tribe was

AND SO they told their captors to bring many canoes AND THEN they leaped into the first canoes AND they called to the warriors to follow them.

2. Read the long sentence above, but omit every *and*, *and so*, and *and then*. Drop the voice and make a clear-cut pause where these omitted words were.<sup>5</sup> Does it sound better to have these short crisp sentences than the long-drawn-out sentence with five *and*'s?

3. As each classmate tells his story, pay attention to whether he uses too many *and*'s. If he does, tell him so.

### 3. The "*and*" Habit

**Oral Exercise.** 1. Read the following story and notice how tiresome the many *and*'s, *and so*'s, and *and then*'s become:

There was once an Indian chief AND he had a daughter AND he was very fond of her AND she was a brave girl. One day his warriors brought a white prisoner into camp AND the chief decided that the prisoner must not be permitted to return to his companions SO the white man was kept in camp several days AND THEN he tried to escape SO the chief ordered him to be put to death AND SO he was led to a fallen tree AND he was placed on the ground with his head resting on a tree trunk AND a strong Indian came forward with a heavy club AND it looked as if the prisoner's last hour had come. It happened, however, that the chief's daughter was present AND she had become acquainted with the prisoner during his stay in the camp AND

she had learned that he was a brave and kind man AND she thought it cruel to kill him SO just as the heavy club was raised she ran forward AND she put her arms about the white man's head AND she kept him out of danger AND she refused to go away AND she begged her father not to kill him SO at last her father promised the prisoner life and freedom. The white man's name was Captain John Smith AND the Indian girl's name was Pocahontas.

2. Read this story again. Omit every unnecessary *and*, *so*, *and so*, and *and then*. Drop the voice at each place where these words occur. Make a distinct pause before reading on. In this way you will be reading short, clear-cut sentences. Do you like the selection better now?

3. Close the book and try to tell the class the story of Captain John Smith and Pocahontas without using a single *and*, *so*, or *then*. The class will watch to see whether you can.

4. The teacher will read you a short Indian story. Try to retell this story without using any *and's*, *so's*, or *then's*.

**Written Exercise.** Write from dictation the story of Captain John Smith and Pocahontas. The teacher will read it exactly as it stands above. Do not write the unnecessary *and's*, *so's*, or *then's*. Instead of each of these words place a period on your paper, thus bringing the sentence to a close. Begin the next sentence with a capital letter.

**Correction Exercise.** Together with a classmate compare your written story with his and try to discover every mistake made in each paper.

#### 4. Inventing Stories about Indians

This hour is to be a story hour. To entertain the class, each pupil is to tell a short Indian story of his own making. Perhaps the following five sketches or outlines of stories will be useful as each pupil plans what he will say:

1. Two boys in the woods — twilight — fire in distance — boys crawl near it — an Indian girl sees them — what then?

2. A white girl prisoner among the Indians — two white boys try to rescue her — how do they succeed?

3. A boy hears noise outside his father's cabin at night — he steps softly to window to look out — as he looks out an Indian looks in — both faces quickly withdrawn — what then?

4. A white boy saves an Indian boy from drowning — later, war breaks out between whites and Indians — the white boy's father is taken prisoner — what then?

5. Indian boy saves white boy from being killed by bear — white boy's mother gives Indian boy a basket full of cookies, which he takes to camp — what then?

**Oral Exercise.** Plan your story in such a way as to please your classmates. Perhaps you can invent one even more exciting than those mapped out above. Your classmates might enjoy it most of all if you told the story as an event in your own life. If you did that, you might begin it as follows:

Long, long ago, I took a hunting trip with my father. I was only a little boy. We camped near an Indian village. One day . . .



Or, like this:

Perhaps you children do not know that I was once taken prisoner by a band of Indians. I was a girl of eleven. I thought I should never see my home again. One night, however, . . .

**Group Exercise.** 1. As each pupil tells his story, the class will listen with the following questions in mind:

1. What was the most interesting part of the story?<sup>6</sup>
2. Did the speaker use short, crisp sentences?
3. Did he use any unnecessary *and's*, *so's*, or *then's*?

2. Perhaps the teacher will write on the board one or more of the stories that were spoiled by the speaker's using too many *and's*, *so's*, and *then's*. The class may improve these stories by erasing the words that are not wanted. Of course a period should be placed at the end of each short sentence, and the first word of each sentence should begin with a capital letter.

### 5. Sentence Study

**Exercise.** 1. Write on the board a group of words that is a sentence. Write another group that is not a sentence. Add words to the second group in order to change it to a sentence.

2. Which of the following groups of words are sentences? Make sentences of those groups that are not sentences.

1. A pretty goldfish in the glass bowl.
2. An Indian baby on its mother's back.
3. Babies cry.
4. The barking dog.
5. The horse in his stall in the barn.
6. The barn burned.
7. A beautiful new carpet on the floor.
8. A new broom sweeps clean.
9. A bird flew by.
10. Birds singing and flowers blossoming.
11. I saw a flower.
12. A hole in her stocking.
13. His shoe was torn.
14. His muddy cap and coat.
15. The muddy roads.
16. It is raining.
17. The cold wind, the rain, and the darkness.
18. Another beautiful and sunny day.
19. The sun is shining.
20. The birds are singing.

3. Write on the board a very short sentence. The other pupils will see whether it can be made shorter still and yet be a sentence.

4. Write a long sentence on the board. Lightly draw lines through the parts that it can lose and still be a sentence.

5. Write several sentences on the board to show that you understand the following rules:

**Every sentence should begin with a capital letter.**

**A sentence that tells something should end with a period.**

**A sentence that asks something should end with a question mark.**

**6. Letter Writing**

525 Lake Avenue  
Ithaca, New York  
October 14, 1920

Dear Amy :

How do you think the following story ends ?  
I began to read it in a bookstore while my father was buying a magazine.

"Two boys were camping in the woods. They noticed that the ground near their tent formed a mound. As they hoped it might be an Indian mound, they decided to dig it up. There might be arrowheads, tomahawks, or other Indian things in it.

"When the boys had dug down about three feet, they came upon an iron ring. It seemed to be fastened in the cover of a large iron box."

At this place in the story my father called to me and we left the store.

Sincerely yours,  
Dorothy Martin

**Oral Exercise.** 1. At what time and place was this letter written? Do you see the steplike arrangement of the three lines that tell this? What is told by the first line? What is told by the second line? What by the third? Notice where the commas are in these lines. Are there any other punctuation marks in this part of the letter?

The part of a letter that tells where and when the letter was written is called the **heading**.

2. The words "Dear Amy" in the letter are called the **greeting**.<sup>7</sup> Notice the little mark (:) that follows the greeting. That mark is called a **colon**. The letter might have had a different greeting; as, one of the following:

Dear Friend:

My dear Friend:

My dear Cousin:

Which words in the greeting begin with capital letters?

3. The letter ends with the words "Sincerely yours," followed by the writer's name. These polite words, together with the name of the writer, are called the **ending** of the letter. Other suitable words to be used before the name of the writer of a letter are:

Yours truly,

Yours affectionately,

Your friend,

Very truly yours,

Notice that only the first word in these polite phrases begins with a capital letter. Notice that there is one comma in the ending of a letter.

4. The part of a letter that begins right after the greeting and extends to the ending is called the **body** of the letter. It is the main part of the letter. Here the writer speaks to the person named in the greeting.

### 7. More Letter Writing

**Written Exercise.** 1. Copy the letter Dorothy Martin wrote to her friend Amy, but omit the story in it. Place dotted lines in your copy where the story would be. In writing, remember that the question before the class is whether you or anybody in the class is able to make a copy without mistakes.

2. Prepare to write Dorothy's letter from dictation. Compare with the book the copy you made in the preceding exercise. Look for the following particulars, one at a time:

1. The steplike arrangement of the heading
2. The commas in the heading
3. The colon after the greeting
4. The beginning of the first line in the body of the letter
5. The steplike arrangement of the ending of the letter
6. Capital letters and punctuation marks in the ending

3. Write the letter from dictation.

4. You are now ready to write a letter answering Dorothy's question. Can you invent an ending for the story that will entertain your classmates? Write your reply to Dorothy. The most interesting replies will be read aloud.<sup>8</sup>

### 8. Study of a Poem<sup>9</sup>

If you have never lived in the country you may be surprised to learn how much fun a boy can have on a farm and in the neighboring fields and woods.

**Group Exercise.** Before the poem below is read aloud let the class try to answer the following questions. Each pupil who really knows something about the plants and animals asked about, whether from his reading or from what he has seen, may tell it to his classmates.

1. What is a tortoise? Has it a shell underneath as well as above?
2. How large an animal is a woodchuck, and what does it look like?
3. How does a mole's runway look? How does the mole make it?
4. How does a robin feed its young?
5. How is an oriole's nest different from a robin's nest?
6. What is the difference between a ground mole and a groundnut?
7. How do wasps and hornets build their nests?
8. What is a humming bird? Why is it so called?
9. What is a pickerel?

A country boy learns many interesting things. Though he goes about barefooted, he is rich. Flowers and birds belong to him. The squirrel plays for him, and the brook talks with him. The pickerel pond, the hill where the walnuts grow, and the apples on the bending orchard trees are his property. Let us read the following poem about this rich and happy boy, who does not know how rich he is:

#### THE BAREFOOT BOY

Blessings on thee, little man,  
Barefoot boy, with cheek of tan!  
With thy turned-up pantaloons,  
And thy merry whistled tunes;  
With thy red lip, redder still  
Kissed by strawberries on the hill;

With the sunshine on thy face,  
Through thy torn brim's jaunty grace;  
From my heart I give thee joy, —  
I was once a barefoot boy!

Oh for boyhood's painless play,  
Sleep that wakes in laughing day,  
Health that mocks the doctor's rules,  
Knowledge never learned in schools,  
Of the wild bee's morning chase,  
Of the wild-flower's time and place;  
How the tortoise bears his shell,  
How the woodchuck digs his cell,  
And the ground-mole sinks his well;  
How the robin feeds her young,  
How the oriole's nest is hung;  
Where the whitest lilies blow,  
Where the freshest berries grow,  
Where the ground-nut trails its vine,  
Where the wood-grape's clusters shine;  
Of the black wasp's cunning way,  
Mason of his walls of clay,  
And the architectural plans  
Of gray hornet artisans!

Oh for boyhood's time of June!  
I was rich in flowers and trees,  
Humming-birds and honey-bees;  
For my sport the squirrel played,  
Plied the snouted mole his spade;  
Laughed the brook for my delight  
Through the day and through the night,

Whispering at the garden wall,  
Talked with me from fall to fall ;  
Mine the sand-rimmed pickerel pond,  
Mine the walnut slopes beyond,  
Mine, on bending orchard trees,  
Apples of Hesperides !

Cheerily, then, my little man,  
Live and laugh, as boyhood can !  
Ah ! that thou couldst know thy joy,  
Ere it passes, barefoot boy !

JOHN GREENLEAF WHITTIER (Abridged)

**Oral Exercise.** Which lines in the poem do you like best? Read them to your classmates.

**Memory Exercise.** Read the poem aloud several times each day for several days.<sup>10</sup> Now recite it from memory.

**Written Exercise.** Write a part of the poem from memory. Can you do so without making a single mistake?

## 9. Telling the Story of a Great Man's Boyhood

JOHN GREENLEAF WHITTIER

The house is still standing in East Haverhill, Massachusetts, where John Greenleaf Whittier was born more than one hundred years ago. A farmer ancestor of the poet had settled in that quiet valley long before and built the old homestead.

Even in Whittier's time the neighbors were few. The nearest village was three miles away. The church to which the family went twice a week was eight miles distant. Whittier's life was therefore very different from that of the city boy of to-day. It was different even from the life of the modern country boy. Farming



was much harder than it is now, when most of the heavy labor is performed by machinery. There were few conveniences of any sort. The old barn on the Whittier farm had no doors. The winter snows drifted in, and both beasts and men suffered from the cold. It was the custom of the time to rough it and to take weather and work as they came and without complaint.



JOHN GREENLEAF WHITTIER

Although Whittier worked long and steadily on his father's farm, he still found time to read. The regular schooling in the neighborhood consisted of only a few weeks each winter in the district school. On his father's shelf, however, there were about thirty volumes, and these Whittier read over and over. One evening the schoolmaster visited the Whittier home, bringing with him a book of poems by Burns, which he read aloud as the family sat by the fireside. Whittier was then fourteen. The reading gave him the keenest pleasure. When the

friendly schoolmaster noticed the boy's delight, he left the book with him, and Whittier studied it in his spare hours.

It is not strange that a boy who enjoyed books and poetry should himself try to write. In fact, a large number of poems were written by Whittier while he was yet a schoolboy. One of these his sister sent secretly to the newspaper of a neighboring town. The first the young poet knew of it was when he received the paper from the postman, who was riding by the field where he and his father were working.

Soon after, the editor of the paper came to see Whittier. He urged the young man to continue to write and advised his father to send him to a school where he might prepare himself better for this work. Since the Whittiers were very poor it was necessary for the ambitious boy to earn his own living there. This he



KITCHEN AND HEARTH IN WHITTIER'S HOUSE AT HAVERHILL

did by making slippers, by teaching school, and by working as a bookkeeper in a store. Besides, he wrote both verse and prose for the newspapers. At the end of a year at the school he was invited to become the editor of a paper. Thus began the career of one who was to devote the remainder of a long life to work with his pen.

At the end of a year and a half of editorial labor, Whittier revisited his old home. He had nearly five hundred dollars in his

pocket, the savings of half his salary. With this he freed the farm of a mortgage and made easy and happy his father's last days.

**Oral Exercise.** 1. In three or four sentences tell the main facts of Whittier's boyhood. Which of these interests you most? Tell that fact as fully as you can.

2. From your teacher or parents or books learn interesting facts of the poet's life, and tell these to the class.

### 10. Vocal Drill <sup>11</sup>

**Exercise.** 1. Stand erect, hands on hips. Inhale quickly and quietly. Exhale slowly and steadily, making the sound of *m-m-m*. Make the sound as even and prolonged as you can. Repeat several times.

2. Sound *moo* softly, no higher than the usual speaking tone, and go up one full tone and back. Then go down one full tone and back. Combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath. Repeat, in turn, with *moh*, *mah*, *may*, and *mee*.

Repeat the following nonsense rhyme, slowly at first, then more rapidly, but always distinctly:

When a twister a-twisting doth twist him a twist,  
He three times doth untwist what twice he doth twist.

### 11. Words Sometimes Mispronounced

**Oral Exercise.** 1. Pronounce each of the words in the following list <sup>12</sup> as your teacher pronounces it to you. Then read the whole list alone, rapidly, speaking the words distinctly and correctly.

forehead

hoist

usually

faucet

poem

introduce

government

your

history

2. Use in sentences each of the words in the preceding list. Let your sentences be interesting, and let some of them be questions. Can you make a sentence containing three or even more words from the list?

**Group Exercise.** 1. As pupils recite their lessons during the day, let the class be on the lookout for mispronounced words. The boys may be a committee to watch for mispronunciations by the girls, the girls for errors by the boys. Every mispronounced word should be written on the board at a place where a list of such words may be always kept. Pupils may bring to class for this list words that they hear mispronounced outside of school.

2. From time to time each pupil should read aloud this list of troublesome words.

3. Working together, pupils may now make sentences that contain the mispronounced words. Let each sentence be as interesting as possible. Thus, one pupil may give the following:

The man's forehead wore a scowl.

To this sentence the other pupils may then add, trying to improve it, until it reads as follows:

When the man was annoyed, his forehead wore a black scowl that frightened people.

Or:

The man's forehead, which was once perfectly smooth, now wore an unpleasant scowl that changed his entire face.

Each completed sentence may be written on the board by the teacher or a pupil who writes rapidly and clearly. Then it may be read aloud by one pupil after another.

### 12. Talking about Good Citizenship<sup>1</sup>

There were many good citizens and patriots during our country's last great war. One can be a patriot or good citizen in time of peace as well as in time of war.

**Oral Exercise.** 1. How can one be a good citizen in the schoolroom? This is a little country clearly separated from other little countries like it, which bound it on the north and south or on the east and west. What can you do as a good citizen of your schoolroom country? Tell all the ways in which pupils are sometimes bad citizens in their schoolroom; in the school building; on the school playground.

2. How does a good citizen's conduct differ from a bad citizen's at the following times and places?

1. Before a crowded ticket window
2. In a crowded street car
3. Hunting for sparrows in the city with an airgun
4. On the Fourth of July
5. In the public library

6. In a public park
7. Driving an automobile
8. Having a bonfire in a city yard ; on a farm ; in the woods
9. In a moving-picture theater ; at a concert
10. Living in an apartment building
11. At a railroad station
12. In a Pullman sleeper
13. In a restaurant
14. In a crowd that is bent on mischief
15. At Halloween

3. Make believe that you are a policeman. You have come to the school because you have noticed that some school children are not good citizens. You wish to explain what school children should do and should not do in order to be good citizens. The teacher will introduce you to the class. Then give your talk. Before speaking decide what you will talk about first, what next, what after that, and what last of all. This outline will help you to give a clear-cut talk that the class will enjoy. Pin a paper star on your coat before you begin.

### 13. Making Posters

**Group Exercise.** Together with your classmates, the teacher writing on the board, make a poster for the entrance to a public park. Let it tell all persons that enter the park what they must do and what they must not do in order to be good citizens there. It might begin somewhat like this:

**ALL CITIZENS, ATTENTION!**

A good citizen will not throw papers, banana peels, peanut shells, or rubbish on the walks or lawns of this park.

A good citizen will respect the right of others besides himself to enjoy this park. He will not be rough or noisy or in any way annoy his fellow citizens here.

**Written Exercise.** Make posters on large sheets of paper to be placed in the public library, in street cars, on posts at street corners, and on a board before the school building.

**Correction Exercise.** Exchange posters with classmates. Look the posters over carefully that you receive, and answer the following questions about each:

1. Does every sentence in the poster begin with a capital letter?
2. Does every sentence end with a period or a question mark?
3. Are there any mistakes in English?
4. Is the word *got* used where *have* or *has* is meant?

**14. Correct Usage — *Have, Got***

Many pupils make the mistake of saying *got* or *have got* when they mean *have*. The numbered sentences below show the difference in meaning between these words. They show when it is correct to use *got* or *have got* and when to use *have*.

**Oral Exercise.** 1. Read the following sentences:

1. I *got* a camera last year, and I *have* it now.
2. If you *get* one, *get* the kind I *got* last year.
3. I *had* no camera last year, but I *have* one now.
4. *Have* you a knife? I *have* none. I shall *get* one.
5. I *have* no marbles, but I *have* a top.
6. *Have* you any marbles? *Have* you any money?
7. I *have* permission to go to the circus. I *have* money for my ticket. Where did I *get* it? I *got* it from my father. *Have* you permission to go? *Have* you enough money? *Has* your brother enough? How much *have* you? How much *has* he?
8. Where do you *get* your pencils? I *have* often *got* mine at the bookstore.
9. I *have* one now that I *got* there.
10. I *got* my drawing paper yesterday. I *have* it in my desk now. If you do not *get* yours to-day, you will not *have* it to-morrow. Then you will say, "I *have* no drawing paper. I wish I *had* *got* it yesterday."

You see that *get* means "obtain," and *got* means "obtained." *Have* means "possess." Notice that in all these sentences you could use *obtain* and *obtained* wherever *get* and *got* are used, and *possess* and *possessed* wherever *have* and *had* are used.<sup>18</sup>

2. Read the sentences above, using *obtain* and *obtained* for *get* and *got*.

3. Read the above sentences aloud several times each day for several days.

4. Ask your classmates questions that contain *have* or *got* and that call for answers containing these words, and notice whether they use *have* and *got* correctly.



**15. Letter Writing**

525 Lake Avenue  
Ithaca, New York  
November 10, 1920

Dear Fred :

Here is news that will interest you. Father and Mother went to a lecture last night. When they came home they had a big surprise for Dorothy and me.

The lecture was about how to bring up children. The man said that every child should own an animal and should take care of it himself. Now Dorothy and I are each to have a pet animal. We may choose what kind we want.

What shall I choose? A dog? If so, what kind of dog? Might not a pony be better?

Your old friend,

Tom Martin

P.S. Perhaps your sister Amy will help Dorothy to choose. She is thinking of keeping chickens.

**Written Exercise.** Write Tom's letter from dictation. Before doing so, notice the following things:

1. How the heading is written
2. The colon after the greeting
3. How the ending is written
4. The abbreviation *P.S.* (These two capital letters, followed by periods, stand for the word *postscript*. A postscript is a paragraph added to a letter already ended.)

**Oral Exercise.** If you were as lucky as Tom or his sister, what kind of animal should you choose for your pet? Tell the class your choice, and explain your reasons for it.

**Written Exercise.** As if you were Fred, if you are a boy, or as if you were Amy, if you are a girl, answer Tom's letter. Address your reply to a classmate, who will play that he is Tom or Dorothy, and mail it in the class post office.

### 16. Some Common Abbreviations

It is useful to know the following abbreviations. Some of them you have already learned.

ABBREVIATION	MEANING OF THE ABBREVIATION
A.M.	Before noon ; that is, at any time between midnight and noon
P.M.	After noon ; that is, at any time between noon and midnight
P.S.	Postscript
Sec.	Secretary
Treas.	Treasurer
M.D.	Doctor of medicine
D.D.	Doctor of divinity
Esq.	Esquire (used after a man's name in addresses when <i>Mr.</i> is not used before the name)
Prof.	Professor
Dr.	Doctor

The abbreviations of titles, as *Sec.*, *Treas.*, *M.D.*, *D.D.*, *Esq.*, *Prof.*, *Dr.*, *Mr.*, and *Mrs.*, are correctly used only with the name of the person, not alone. Thus:

John Thompson, Sec. and Treas.

Prof. E. L. Thornton, M.D.

J. H. Sutherland, Esq.

Mr. J. H. Sutherland

**Written Exercise.** Cut out oblongs of paper the size of an ordinary envelope. Address these make-believe envelopes, using some of the abbreviations above in each address.

### 17. Paragraph Study

**Oral Exercise.** 1. If you were writing to a friend and explaining the climate of your town or city for the different seasons of the year, how many parts or sections or paragraphs would your explanation probably have? What would be the main idea of each?

2. How many paragraphs should you have if you wrote about each of the following subjects? What would each paragraph tell about?<sup>14</sup>

1. It is fun to spend the summer vacation in a tent, but it is not all fun.

2. I like cats, but I like dogs better.

3. My plans for a garden were ambitious, but my garden was a failure.

4. Let me tell you about three friends of mine and why I like each of them.

5. The east windows of our house give me an entirely different view from that of the west windows.

6. Bakers' bread is one thing, Mother's bread is another.

7. The day after Christmas is not like the day before Christmas.

3. Is the following passage correctly paragraphed? Should there be three paragraphs instead of two, or should there be only one?

I LIKE CATS, BUT I LIKE DOGS BETTER

I like cats. I enjoy watching them. They look like little tigers when they lie stretched out on the floor. How graceful they are! They move about quietly and cautiously, like a wild animal.

I like cats, but I like dogs better. Dogs are more friendly. They are more like people. I think that cats are naturally selfish and dogs naturally unselfish. Dogs may not be so beautiful as cats, but they surely are more affectionate and useful.

4. Look again at the passage above. What does the first paragraph tell about? Are all the sentences of the first paragraph about that one subject? What is the leading idea of the second paragraph? Are all the sentences of the second paragraph about that one leading idea or subject? How can you tell where the second paragraph begins?

5. Read the outline on the following page. Does it fit the preceding passage? Do you need to add anything to the outline to complete it?

## OUTLINE

## I. I like cats.

## A. My reasons

1.

2.

## II. I like dogs better than cats.

## A. My reasons

1.

2.

**Written Exercise.** 1. Copy the above outline and complete it by writing out each reason opposite its number.

2. Copy the preceding two paragraphs. Then with a classmate compare your copy and his with the book to discover mistakes. This will prepare you for the next exercise.

3. Write the two paragraphs from dictation. With another classmate examine what you and he have written and correct all mistakes.

**18. Giving Short Talks**

**Oral Exercise.** Each of the following sentences may be used as the opening sentence of a short talk. Which of them interests you most? Which one makes you think of things to tell your classmates? Begin with that sentence and entertain the class with a short talk.

1. I once had a rabbit that was the prettiest rabbit I ever saw.
2. A weasel is an ugly, bloodthirsty little beast.
3. I have a new idea for my garden this year.

4. Few beginners in carpentry know how to handle the plane properly.
5. I will tell you my experience in learning to drive a nail.
6. I once made myself a pair of stilts.
7. I should prefer a wrist watch to any other kind.
8. Not everybody knows the best way of darning socks.
9. Lemonade, if it is properly made, is neither sour nor sweet.
10. I shall never again annoy people by ringing their doorbells.
11. In our attic there is an old trunk such as I have seen nowhere else.
12. I learned the other day what raisins really are.
13. Somebody told me that prunes grow on plum trees, and at first I thought it was a joke.
14. It is harder to make a box than you may think, if you have never tried it.
15. If you want a kite that will surely fly, make it as I make mine.
16. There is one present that is always sure to please a girl on her birthday.
17. I have learned not to break the needle when I use the sewing machine.

### 19. Study of a Poem

Do you know a soldier who fought in the Civil War? There are not many of the old soldiers left. Most of these were mere boys when they went to war more than half a hundred years ago — years before your father was born.

Nearly fifty years before the Civil War, our country was in the midst of another war, the War of 1812. That, you see at once, was over one hundred years ago. In those days there were no telephones, no moving pictures,

no automobiles, no railroads; and the warships were sailing vessels.

One of the stirring battles of the War of 1812 was a sea fight. It was between our sailing warship *Old Ironsides* and the British war vessel *Guerrière*.

**Oral Exercise.** Read in a large history of the United States<sup>15</sup> an account of the battle between *Old Ironsides* and the British vessel. Then tell your classmates about that exciting fight. If other pupils have already told the story, try to add interesting facts that have been omitted.

Twenty years after this sea fight, an old hulk of a vessel could be seen riding at anchor in Boston Harbor. It was *Old Ironsides*. The famous ship was no longer fit for use; her timbers were beginning to decay; and it was decided to destroy her.

Fortunately, before the work of destruction had begun, the patriotic citizens of Boston remembered the story of the old ship. They made up their minds that *Old Ironsides* must be saved. Public meetings were called. Speeches were made. Letters of protest were written to the newspapers. Excitement ran high. It was at this time that Oliver Wendell Holmes sent the following poem to one of the Boston daily papers:<sup>9</sup>

#### OLD IRONSIDES

Ay, tear her tattered ensign down!  
Long has it waved on high,  
And many an eye has danced to see  
That banner in the sky;

Beneath it rung the battle shout,  
And burst the cannon's roar; —  
The meteor of the ocean air  
Shall sweep the clouds no more.

Her deck, once red with heroes' blood,  
Where knelt the vanquished foe,  
When winds were hurrying o'er the flood,  
And waves were white below,  
No more shall feel the victor's tread,  
Or know the conquered knee; —  
The harpies of the shore shall pluck  
The eagle of the sea!

Oh, better that her shattered hulk  
Should sink beneath the wave;  
Her thunders shook the mighty deep,  
And there should be her grave;  
Nail to the mast her holy flag,  
Set every threadbare sail,  
And give her to the god of storms,  
The lightning and the gale!

OLIVER WENDELL HOLMES

**Oral Exercise.** 1. What, in the first stanza, does "tattered ensign" mean? Does the poet really want that tattered ensign torn down? Why does the poet say that this banner "shall sweep the clouds no more"?

2. In the second stanza, what is meant by saying that the "vanquished foe" knelt on the deck of *Old Ironsides*? If "the harpies of the shore" is the name the poet calls



- those who wish to destroy the old ship, what is the meaning of the last two lines of this stanza?
- 3. Why is the flag of *Old Ironsides* called "her holy flag"? Why are her sails "threadbare"?
- 4. Which lines of the poem give stirring pictures?



**Written Exercise.** Write from dictation one stanza of the poem, but study it first in order that you may write without mistakes. Compare with the book what you have written.

**Memory Exercise.** Read this poem aloud several times a day until you can recite it. Think of the stirring pictures and the purpose of the poem as you read and recite.

**Group Exercise.** 1. Plan a mass meeting on Boston Common. Stand on a chair. Your classmates will gather about you like a street crowd. Make a speech to this crowd. Explain to the crowd that you are opposed to

having the famous old warship destroyed. Give your reasons. Tell the story of the ship. Persuade the crowd that the shameful deed should not be allowed. Perhaps they will applaud you. Other pupils will mount the chair and speak to the crowd. Perhaps, when the excitement runs highest, one of them will recite Oliver Wendell Holmes's poem.

Sometimes crowds hoot and interrupt a street orator. You will find this crowd quiet and orderly except when you hang your sentences together with a string of *and's*, *so's*, and *then's*. When you do that, they will shout their disapproval.<sup>4</sup> The teacher will be a policeman to see that the crowd does not become too noisy and that it gives the speakers fair play. Unruly persons will be arrested and deprived of the fun of taking part in the street meeting.

2. Together with your classmates plan to write a petition such as might have been sent in 1832 to the Board of Aldermen of Boston. In this petition express in strong words your feeling against the destruction of *Old Ironsides*. Let these officials understand that you and all those who sign the petition with you are opposed to the misdeed.

Begin the petition with a heading and an opening sentence like the following:

PATRIOTIC PROTEST

*We, the Undersigned Citizens of Boston, indignantly protest against the destruction of the famous battleship, "Old Ironsides"!*

**20. Letter Writing**

525 Lake Avenue  
Ithaca, New York  
November 24, 1920

Dear Fred :

We are quarantined ! If you don't know what that means, I will tell you. My aunt, who lives with us, was taken sick several days ago. Now the doctor says that none of us may leave the house for several weeks, perhaps a month. That's what quarantined means.

Now what shall I do ? I cannot go to school, and no one is allowed to see me. What shall I do with all my time ? I'd rather chop wood all day or clean the cellar than sit around doing nothing.

Your friend in need,  
Tom Martin

**Oral Exercise.** Do you think Tom is unlucky? Should you call yourself unlucky if you could do just as you pleased for a month, except that you would have to stay at home? Think of some of the things you would do if you were in Tom's place or his sister Dorothy's. In a few short sentences tell the class your best idea.

**Written Exercise.** Answer Tom's letter. Address it to a classmate, who will play that he is Tom or Tom's sister. Think out an original plan that will give him the best time he ever had.<sup>16</sup>

**21. Capital Letters and Punctuation Marks — Review**

1. when the lion had eaten the keeper went home
2. the boys ate the girls ate the little children ate
3. when the enemy came on the soldier's back was turned
4. when the boy teased the girl cried
5. when everybody had bought the clerk closed and locked the doors of the store
6. although the child had eaten its brother gave it more food
7. although the automobile overturned the driver was not hurt

**Oral Exercise.** 1. Tell where in the above sentences there should be commas, periods, other punctuation marks, and capital letters. What is the use of having punctuation marks?

2. Tell where the proper punctuation marks and capital letters should be inserted in the following paragraph. Why should every sentence begin with a capital letter and end with a punctuation mark?

when the elephant opened his mouth to eat the boys saw that it was red inside the feedbox contained some peanuts that the boys had thrown in the elephant's twinkling eyes caught sight of these people wondered whether the animal could get them out of all that crowd of onlookers very few knew of the little fingerlike end of the big beast's swinging trunk with which even small objects can be picked up from the bottom of his box the elephant dexterously seized one after another and devoured them

**Exercise.** Refer to the Summary of Rules for the use of capital letters and punctuation marks. It is given on pages 269-270. Which of these rules do you know?

Write on the board several short sentences that will show that you have learned these important rules.

## 22. Capitals and Punctuation Marks Again

Two rules that you have not yet been taught are the following:

**The names of religious denominations should begin with capital letters ;** as, the Methodists, the Baptists, the Presbyterians, the Episcopalians, the Roman Catholics.

**Titles of books, magazines, poems, stories, that form parts of sentences should be inclosed in quotation marks ;** as,

I read "Robinson Crusoe" last summer, while my sister was reading a story in "St. Nicholas."

**Exercise.** Find the preceding two rules in the Summary at the back of the book. Write three sentences illustrating each of the two rules.

**Oral Exercise.** For which capital letters and punctuation marks in the following passage can you give the rule?

Several children who lived in Utica, New York, went to the reading room of the First Presbyterian Church one Saturday afternoon in the month of June. Rev. John T. Bush, the minister, and Mr. L. E. Brown were there, talking with Dr. Smith. The Fourth of July was only one week distant. The children wanted a book about the national holiday.

"We have n't such a book here," said Mr. Brown.

"Do you think, Mr. Brown, that we can find it at the public library?" asked the children.

"Oh, yes, I think so," he answered. "At any rate, you can go there and find out without much trouble."

The children followed Mr. Brown's suggestion. At the library they were given Montgomery's American History, which supplied them with the information they wanted.

**Exercise.** Write the preceding selection from dictation. Then exchange papers with a neighbor, compare with the book what he has written, and point out to him any mistakes you find.

### 23. Word Study

**Oral Exercise.** Choose the correct word from each pair in parentheses in the following sentences. If you do not know which word is correct, refer to the eight numbered paragraphs on the two pages following these sentences.<sup>17</sup>

1. (Between, Among) the three of us there can be no quarreling.
2. (Bring, Take) this letter to your father on the porch.
3. Do you see that animal (there, their)?
4. I (like, love) to wander about in the woods.
5. The boy had (a, an) apple, (a, an) orange, and (a, an) plum.
6. (It's, Its) not my fault if the canary will not eat (it's, its) food.
7. I had not seen him for so long that he looked (funny, strange).
8. I (guess, think) that I will study my lessons now.
9. Did you (bring, take) home your books from school?
10. I (like, love) flowers and I (like, love) birds.
11. I (guess, think) Father will be home early to-day.
12. It seems (funny, strange) to see you sick in bed.
13. Give me (a, an) ounce or two.
14. (It's, Its) (funny, strange) that you cannot speak English better.
15. The travelers (liked, loved) to eat (there, their) meals (there, their).

The following facts<sup>17</sup> about the meaning of certain troublesome words should be known by everybody who wishes to speak and write correctly:

I. *Between* is used with two persons or things; *among* with more than two. Thus:

A pleasant friendship sprang up *between* Fred and Tom.

*Among* all those boys none was stronger than Frank.

II. *There* means "in that place"; *their* means "belonging to them." Thus:

*There* he is, right *there* in the orchard.

Those people left *their* car at the roadside.

III. *It's* means "it is"; *its* means "belonging to it." Thus:

Who is it? *It's* John.

The animal was in *its* cage.

IV. *An* is used before words beginning with a vowel sound, that is, a sound like *a*, *e*, *i*, *o*, or *u*; *a* is used before words that do not begin with a vowel sound. Thus:

*An* express package, *an* aviator, *an* airplane, *an* ounce, *an* hour, *an* Englishman; but *a* package, *a* Frenchman, *a* horse, *a* cat, *a* dog.

V. *Funny* means "comical," "laughable"; *strange* means "unusual," "unfamiliar." Thus:

We laughed at the clown's *funny* way of talking.

When we saw the old place again, everything looked *strange*.

VI. *Guess* is not the same as *think*. Thinking is more careful than guessing, which means "hitting upon by a

lucky chance." We *guess* riddles, the age or weight of a person, the number of seeds in a melon; but we *think* when we work out a problem. Thus:

The child could not *guess* the riddle.

The stranger could not *think* of the name of his friend.

VII. *Like* is not as strong a word as *love*. We *like* candy, flowers, dogs, but we *love* our parents. Thus:

I *like* John better than George.

I *like* to go driving on a sunny day in the fall.

I *like* to hear the flute.

I *love* my father and mother and my brother and sister.

VIII. *Bring* means "come with"; *take* means "go with." Thus:

*Bring* me the book you are reading.

*Take* this book to your father in the next room.

**Group Exercise.** Write on paper, then copy on the board, a sentence containing any two of the troublesome words that you have been studying. Write as bright a sentence as you can. Your classmates will try to make your sentence more interesting by adding words and groups of words to it.

Thus, you might write this sentence:

I *like* to walk *among* the animals in the barnyard.

The class makes interesting additions to your sentence. At last it reads as follows:

When I am spending the long summer vacation on Grandpa's farm, I *like* to walk *among* the calves and ponies that are feeding happily in the barnyard.



**Oral Exercise.** Turn to the index of this book. What is the index for? Why are the words in it arranged like the words in the dictionary? Find each of the following words in the index. In each case give the page in the book to which you are referred.

between	there	a	guess
among	their	an	think
its	like	funny	bring
it's	love	strange	take

## 24. Story-Telling

### JASON AND THE OLD WOMAN

Jason came to the bank of the roaring stream. There sat a woman, all wrinkled, gray, and old; and when she saw Jason getting ready to cross she spoke, whining: "Who will carry me across the flood? I am weak and old, fair youth."

And Jason was about to answer her scornfully, but he thought a moment, and said, "I will carry you over the torrent, unless we both are drowned midway."

Then the old dame leaped upon his back, as nimbly as a goat; and Jason staggered in, wondering; and the first step was up to his knees.

The first step was up to his knees, and the second step was up to his waist; and the stones rolled about his feet, and his feet slipped about the stones; but he went on, staggering and panting, until the old woman cried from upon his back, "You have wet my mantle!"

Jason, stopping, had half a mind to drop her, and let her get through the torrent by herself, but he said only, "Patience, mother; the best horse may stumble some day."

At last he staggered to the shore and set her down upon the bank; and a strong man he needed to have been, or that wild water he never would have crossed.

He lay panting awhile upon the bank, and then leaped up to go on his journey; but he cast one look at the old woman, for he thought, "She should thank me once at least."

And as he looked she grew fairer than all women, and taller than all men on earth; and her garments shone like the summer sea, and her jewels like the stars of heaven; and over her forehead was a veil, woven of the golden clouds of sunset; and through the veil she looked down on him with great soft eyes, with great eyes which filled all the glen with light.

And Jason fell upon his knees, and hid his face between his hands.

And she spoke, "I am the Queen of Olympus. As thou hast done to me, so will I do to thee. Call on me in the hour of need."

And when Jason looked up, she rose from off the earth like a pillar of tall white cloud, and floated away across the mountain peaks. — CHARLES KINGSLEY, "The Heroes" (Adapted)



**Oral Exercise.** What do you like best in this story? Read the paragraph that you like best. What kind of

man does the story show us that Jason was? He was strong, but what more can you say for him? What do you think of the old woman? Why did she complain that Jason had wet her mantle?

Tell the story as if you had stood on the bank of the roaring stream and had seen all that happened. You might begin thus:

I stood on the bank of a river. A man came to the bank and looked into the foaming, roaring water. Near by sat an old woman, all wrinkled and gray. When she saw the man getting ready to cross, etc.

Would it not be interesting to have some one tell the story as if he were Jason, and some one else as if she were the old woman?

**Group Exercise.** As each speaker tells the story, the class will watch to see whether he tells it in his own way or exactly like the other story-tellers, using the same words.<sup>18</sup> In order that each pupil may tell the story in his own way, it will probably be best to put off further telling of it until after the exercise in the following section, which has to do with expressing a thought in different ways.

## 25. Variety in Expression

**Oral Exercise.** Changing the sentence "Jason staggered in, wondering," you could restate the thought of it in any of the five ways given on the next page. Which of those five sentences restates the thought best? Can you think of still another way of expressing the same thought?

1. Jason did not know what to make of the old woman's nimbleness, as he swayed into the water with his load.
2. Jason waded in with his load, puzzled over the old woman's nimbleness.
3. Jason waded in unsteadily, hardly knowing what to think.
4. As Jason reeled into the water, he was full of doubt.
5. Greatly perplexed, Jason waded in unsteadily.

Express in several different ways the thought of each of the eleven numbered sentences below. They are taken from the story of Jason and the old woman.

1. When she saw Jason getting ready to cross she spoke, whining.
2. I am weak and old, fair youth.
3. Jason was about to answer her scornfully.
4. But he thought a moment.
5. He went on, staggering and panting.
6. Jason, stopping, had half a mind to drop her.
7. The best horse may stumble some day.
8. Her garments shone like the summer sea.
9. She looked down on him with great soft eyes.
10. As thou hast done to me, so will I do to thee.
11. Call on me in the hour of need.

If you know how to use the dictionary, it will help you to express a thought in different ways. Thus, in the third sentence in the preceding list two of the important words are *answer* and *scornfully*. After the word *answer* in the dictionary are given several words having the same meaning as *answer*, namely, *reply*, *retort*, *respond*; and after the word *scornfully* you may find *disdainfully*, *haughtily*, *mockingly*, *insultingly*.

## 26. Using the Dictionary

The words in the dictionary are arranged like the names in the telephone directory that you made some time ago. The words that begin with *a* come at the beginning of the dictionary, those that begin with *z* come at the end, and all other words come between, in the order of the letters of the alphabet.

**Oral Exercise.** 1. In order that you may become more familiar with the arrangement of the words in the dictionary, try to find there each of the words in the following list:

a	elephant	laugh	sun
across	fare	man	son
all	fire	much	sand
and	four	no	where
ax	good	oar	yes
bank	hand	pupil	zero
cake	hunt	pink	tune
dare	ink	pane	apple
do	junk	quick	lip
dull	know	rope	ugly

2. Which word, *across* or *ax*, both beginning with *a*, comes first among the *a*-words in the dictionary? Which word, *rat* or *rule*, comes first among the *r*'s? Why is this? Which word, *oat* or *out*, comes first among the *o*'s? Why? Which word, *gale* or *gull*, comes first among the *g*'s? Why? Arrange the following words in each column in the order in which they come in the dictionary:

at	hat	pull	want
awl	hold	pill	wound
ate	hint	pal	wind
add	hate	pale	well
awe	hill	pile	weld

**Written Exercise.** Arrange as in the dictionary the words in the list below. They are taken from the story of Jason and the old woman. Refer to that story and write after each word another that has the same or nearly the same meaning. Write more than one such word if you can. If necessary, use the dictionary to find these words.

bank	weak	stopping (stop)
roaring (roar)	fair	wild
stream	youth	journey
wrinkled (wrinkle)	answer	fairer (fair)
gray	scornfully	garments
old	thought (think)	jewels
saw (see)	said (say)	veil
cross	torrent	great
spoke (speak)	wondering (wonder)	soft
whining (whine)	staggering (stagger)	glen
carry	panting (pant)	light
flood	mantle	hid (hide)

## 27. Dictionary Game

Have your dictionary ready.<sup>19</sup> When the teacher names a word, look it up as quickly as you can. The moment you find it, rise in your place; try to be the first one in the class to rise. After a little practice of this sort you

will be able to turn to words in your dictionary very easily and quickly. The teacher will allow the pupil who rises first, to read from the dictionary the meaning of the word looked up.

### 28. Correct Usage — *May, Can*

**Oral Exercise.** Read the following sentences repeatedly. This will help you to use the words *may* and *can* correctly.<sup>20</sup>

1. *May* I go? Will you give me permission to go?
2. I *can* climb this pole. I am able to do it.
3. I *can* sing this song. *May* I sing it for you?
4. *May* I read what your friend writes? I *can* read his queer writing.
5. I *can* read. *May* I read your book? Will you permit me to read it? Yes, if you *can*, you *may*.

We see from these sentences that *can* expresses ability, but that *may* is used in asking and giving permission. Thus:

I <i>have the ability</i> to read.	I <i>can</i> read.
I <i>have permission</i> to do it.	I <i>may</i> do it.

**Oral Exercise.** I. Fill the blanks in the following sentences with *may* or *can*:

1. — this little dog bark very loud?
2. Little bird, — you sing more than one song?
3. — you walk there in one hour?
4. — you read my writing?
5. Please — I shut the door?
6. — I have my piece of pie now?

7. How long — a man live without food?
8. — I go home? My uncle is visiting us.
9. — I read my story to the class?
10. — I tell the class what I saw yesterday?
11. — your dog pull all three of us?
12. — you visit me after school?

### 29. Letter Writing

525 Lake Avenue  
Ithaca, New York

December 21, 1920

Dear Fred:

I am going to school again, but I can hardly wait for the next vacation. Father says Dorothy and I may spend it either at Uncle Philip's or at Grandpa's. We cannot make up our minds where we should rather go. Uncle Philip lives in New York City. Dorothy wants to see the crowded streets, the high buildings, the beautiful stores, and the many places of interest there. Grandpa and Grandma live on an orange plantation in Florida. There are two ponies and a St. Bernard dog on the farm. What shall we do? What would you do?

Your friend in luck,  
Tom Martin

**Oral Exercise.** What would you do if you were Tom or Dorothy? Tell the class what fun you would expect to have in the great city, if you went there; or, if you went to Florida, what you would do there during your vacation.



**Written Exercise.** Write your reply to the letter on the preceding page. Address your letter to a classmate, who will pretend to be Tom or Tom's sister. Mail it in the class post office.

**Group Exercise.** Every pupil who has received a particularly interesting letter should read it aloud and point out what he likes in it. The class will then ask him the following questions about the letter:

1. How is the heading written and punctuated?
2. What mark follows the greeting?
3. How is the ending written and punctuated?
4. Does the first line of the body of the letter begin as the first line of a paragraph should?
5. Does the body of the letter consist of one paragraph or more than one? Is it correctly paragraphed, showing that the writer had an outline clearly in mind?

### 30. Playing a Story

#### THE DISCONTENTED BLACKSMITH

There once lived in India a blacksmith who was never happy. He complained about this thing and complained about that, until his wife and his friends and his neighbors were tired out with him, and the gods were tired out with him, too.

One summer day, when he went to work in his shop, he began to complain as usual.

"It is too warm a day to work, and besides I am not well. I wish I could be a stone on the mountain. There it must be cool, for the wind blows, and the trees give shade."

And a voice answered him, "Go thou and be a stone."

Before he had time to think, there he was, a stone high up on the mountain-side.

"This is fine," said he. "It is cool and there is a wind, just as I thought."

It happened that a stonecutter came by, and when he saw the one that had been the blacksmith, he knew it was what he sought, and he began to cut it.

"This hurts!" the stone cried out. "I no longer want to be a stone. I want to be a stonecutter. That would be pleasant."

A voice answered him, "Be a stonecutter," and he was a stonecutter. But as he was seeking a good stone to cut, he grew tired, and his feet were sore. He whimpered: "I no longer want to be a stonecutter. Oh, if I were only a prince, and could sit on the grass and have a golden umbrella held over me, how happy I should be!"

A voice was heard, "Be a prince," and he was a prince. Servants stood about him as he lay on a rich rug on the grass in his palace garden, and a boy held a golden umbrella over his head, but in spite of the water that his servants had poured on the grass, the rays of the sun scorched it, and the heat of the sun beat through the umbrella and wearied him. A soft white cloud floated over his head, and he murmured to himself, "I wish I were that cloud."

"Be that cloud," said a voice, and a cloud he was, and lay between the sun and the earth. To be sure, he was not a very good cloud, for he got black and heavy and poured down rain in the places where it was wet enough, and floated idly over the places where it was dry and parched. So the sun sent his beams upon him, and he began to break up and be absorbed by the heat. Then he was very angry.

"It is the sun that makes me all this trouble," he said aloud. "Why not be the sun?"

"Be the sun," said the voice, and he was the sun, and behold! he did not like that at all, even for one little minute, for the sun was very hot and very high up above the earth, and he was very uncomfortable.

"Oh, dear! oh, dear!" said the blacksmith, "I am hotter than I was when I was a smith. I wish I could be a smith again. That is, after all, the best life."

"Your wish is heard," said the voice. "Be a smith, and remain a smith, and remember the lesson you have learned."

And the blacksmith found himself back in his own smithy, hammering away, and for the first time in many, many years he did not complain, but said, "It is good to be a man and a blacksmith." — A Siamese Story, M. F. LANSING, "Quaint Old Stories"

**Oral Dramatization.** Read in this story the sentences that are actually spoken, one pupil taking the part of the blacksmith, another that of the strange voice. When you know the story well, play it; but try to use other words than those in the book.<sup>21</sup>

**Written Dramatization.**<sup>22</sup> Write the spoken parts of this story, placing before each speech the name of the person making it. Thus:

BLACKSMITH. It is too warm a day to work, and besides I am not well. I wish I could be a stone on the mountain. There it must be cool, for the wind blows and the trees give shade.

A VOICE. Go thou and be a stone.

BLACKSMITH. (*Finding that he is a stone on the mountain*) This is fine. It is cool and there is a wind, just as I thought.

But instead of the speeches of the book, make up your own; that is, write what each person said, but give it in your own words.

## 31. Correct Usage

In the second and third of the following columns are several troublesome words.<sup>23</sup> They are often used incorrectly.

break

broke

broken

choose

chose

chosen

throw

threw

thrown

The words in the second column should never be used with *have*, *has*, or *had*.

The words in the third column should never be used without *have*, *has*, or *had*.

The following sentences show the correct use of these words:

1. *Have* you ever *broken* a bone?
2. Fred *broke* his arm the other day.
3. You *chose* the day for going to the fair.
4. I *have* already *chosen* our seats in the grand stand.
5. The boy *threw* the ball over the fence.
6. Boys *have thrown* balls over that fence before.

Different from the words *break*, *choose*, and *throw* is the word *hurt*. The three forms of *hurt* are alike. Thus:

hurt

hurt

hurt

Therefore the following sentences are correct:

1. I *hurt* my hand yesterday with the heavy hammer.
2. I *have hurt* my hand before with that hammer.

**Oral Exercise.** Give the correct form of each word in parentheses for each blank in the following sentences:

1. (throw) When the pitcher had —— the ball, I —— it back.
2. (choose) When my sister had —— her present, I —— mine.
3. (break) Although she has often —— dishes before, the girl —— none to-day.
4. (hurt) I had —— my finger that morning, and I —— my arm that afternoon.
5. (break) John had never —— a windowpane before he —— the one at school.
6. (hurt) He —— himself exactly as I have often —— myself.
7. (choose) If you have not yet —— your subject, —— it now.
8. (throw) He —— the stone farther than he had ever —— one before.

**Group Exercise.** 1. Let the entire class make a list of sentences containing the troublesome words you have just been studying. Each pupil may give a sentence. This the teacher will write on the board after it has been improved by the class, if it needs improvement.

2. Let different pupils, in the spirit of a game, read the complete list of sentences aloud, each trying to read most clearly and correctly.

3. The class will call attention to reading that is especially good. Besides, they should tell pupils when these do not read loud enough or distinctly enough.<sup>11</sup>

### 32. Study of a Poem

Before we read the following poem it will be best to learn something about sailing and sailboats. The poem is a sailor's song.

**Oral Exercise.** 1. Were you ever in a sailboat? Can you draw on the board a sketch of a sailboat and explain to

the class how the mast is attached to the boat and the sail to the mast? How is it that the sheet or sail sometimes gets wet? Were you ever in a sailboat that leaned away over to one side, as you sometimes see them in pictures?

2. Read the following line:

A wet sheet and a flowing sea

What kind of weather does this mean? Is the ship leaning away over to one side? Is the sea quiet or moving or choppy? Does the wind fill the sail so full that the mast seems almost to bend? Read the line again; then tell the class the picture it gives you.

3. How do sailors try to tell what the weather will be? If you saw lightning in far-away clouds, should you think that a thunderstorm might soon arrive?

4. If a sailor should call his ship a "hollow oak," what would he mean? If he should call the ship his "palace," what would he mean? Sailors like the sea as much as farmers like the fields. If a sailor should say, "My heritage is the sea," what do you think he would mean?

#### SEA SONG

A wet sheet and a flowing sea,  
A wind that follows fast,  
And fills the white and rustling sail,  
And bends the gallant mast;  
And bends the gallant mast, my boys,  
While, like the eagle free,  
Away the good ship flies, and leaves  
Old England on the lee.

Oh, for a soft and gentle wind !  
I heard a fair one cry ;  
But give to me the snoring breeze  
And white waves heaving high ;  
And white waves heaving high, my boys,  
The good ship tight and free —  
The world of waters is our home,  
And merry men are we.

There 's tempest in yon hornéd moon,  
And lightning in yon cloud ;  
And hark the music, mariners !  
The wind is piping loud ;  
The wind is piping loud, my boys,  
The lightning flashes free —  
While the hollow oak our palace is,  
Our heritage the sea.

ALLAN CUNNINGHAM

**Oral Exercise.** 1. Which line or two in the first stanza do you like best? In what way is the ship like an eagle? What are its wings? The "lee" side of a ship is the sheltered side, the side protected from the wind. Is the wind blowing from the land, that is, from England, or from the ocean? Read the first stanza aloud.

2. What kind of wind and waves does the sailor ask for in the second stanza? Which line or lines do you like best in this stanza? Is there any word that you like specially? Read the second stanza aloud. Do you like it as well as the preceding one?

3. In the third stanza, what is the music that the sailor hears? Is he glad that a storm is coming? Which line or lines do you like best in this stanza? Read the stanza aloud. Do you think it is the best stanza in the poem?

**Memory Exercise.** Read the poem aloud several times a day until you are able to recite it.<sup>10</sup>

### 33. Letter Writing

525 Lake Avenue  
Ithaca, New York  
January 24, 1921

Dear Amy:

Do you know how boys and girls can earn money? Tom and I are planning to give Mother a birthday present. We want to buy it with money that we have earned ourselves. But how shall we earn the money?

Your loving friend,  
Dorothy Martin

**Oral Exercise.** How can boys and girls earn money? Give a short talk in which you explain a plan to the class.

**Written Exercise.** Write a reply to Dorothy's letter.

### 34. Dramatization

#### THE BLIND MAN AND THE LAME MAN

A blind man, being stopped in a bad piece of road, met a lame man, and entreated him to help him out of the difficulty into which he had fallen.



"How can I," replied the lame man, "since I can scarcely drag myself along? I am lame and you look very strong."

"I am strong enough," said the other. "I could go if I could but see the way."

"Oh, then we can help one another," said the lame man. "If you will take me on your shoulders, we will seek our fortunes together. I will be eyes for you, and you shall be feet for me."

"With all my heart," said the blind man. "Let us help one another. Alone each of us is helpless; but together we shall make our way successfully."

So, taking his lame companion upon his back, he traveled on with him safely and with pleasure. — ÆSOP

**Oral Dramatization.** 1. Read the words spoken, no others, by each of the two men, one pupil reading the blind man's, another the lame man's. Make up the spoken words for the first paragraph.

2. Closing the books, two pupils may now play the story. Let the two pupils use their own words, not those of the book, in making the speeches.<sup>21</sup>

**Written Dramatization.** Write this play, using your own words—not those of the book or of the pupils who have just played the story. Write the name of the speaker before each speech. Thus:

BLIND MAN. Hello there, who is that coming down the road? Can you help me?

LAME MAN. My friend, it's all I can do to help myself along. Why don't you help yourself? You seem to be well and strong.

BLIND MAN. It is n't strength I need. I was always as strong as two men. But I can't see!

And so on to the end.

**Paragraph Study.** How many paragraphs are there in the fable by Æsop? In what respect are the first and last paragraphs alike and how do they differ from the four paragraphs between? In what respect are these four paragraphs alike? Who speaks in the second? In the third? In the fourth? In the fifth? Look up in this book other stories that contain conversation. Is a separate paragraph usually given to the words of each speaker when there is conversation? Look through your reading book and prove your answer.

### 35. Review — Oral<sup>24</sup>

**Oral Exercise.** Bring a short story to class. If you wish, it may be a story with a funny ending. It may be an anecdote that you have read among the jokes in a newspaper or magazine or that your father has told you.

Before telling this story to your classmates, say it over to yourself, in order to make sure that you can tell it without any unnecessary *and's*, *'so's*, or *then's*. Then repeat it to yourself once more, this time trying to begin a number of the sentences with *although*, *while*, *when*, *before*, *after*, *as soon as*, or *since*.

About each story the class will say:

1. Whether it was entertainingly told
2. Whether it was told without a single needless *and*, *so*, or *then*
3. Whether enough words like *although*, *while*, *when*, and *if* were used

**Oral Exercise.** Repeat aloud to yourself every poem of the last half year, to see whether you can still recite them without the book. Relearn those you do not know well. Recite your favorite poem to the class. Recite the one you like next best.

**Group Exercise.** The class will tell each pupil whether he recited in clear, strong tones, with the words distinctly spoken, or showed by his way of speaking that he had not had enough vocal drill.

### 36. Review — Written<sup>24</sup>

**Written Exercise.** Rewrite the following passage, improving it as you write. Prepare to do this by reading it over carefully with the following questions in mind. You will make several discoveries as you answer these questions:

1. Is the matter in this passage properly arranged?
2. At which places are capital letters and punctuation marks needed?
3. Are there any unnecessary *and's*, *so's*, or *then's*?
4. Will the use of one or more such words as *although*, *while*, *when*, *before*, *after*, *as soon as*, *as*, *if*, or *since* improve the letter?
5. Should the body of the letter be written as one or more paragraphs?

525 lake avenue ithaca new york january 6 1921 dear fred  
should you like to have us for neighbors and shall we leave ithaca  
and move to your town no i am not joking father has sold his  
business here so we really shall soon say good-by to ithaca and

then he will start another business somewhere else so we are all busy trying to decide where to go and father has asked us children to help him choose a place that we shall like as well as ithaca almost anywhere in the united states will do do you recommend your own town or where should you go if you could go anywhere your friend tom

**Group Exercise.** 1. Several of the rewritten letters should now be copied on the board. The class will examine these letters to discover whether each of the five questions in the preceding exercise has been correctly answered.

2. Together with a neighbor compare your letter and his with the corrected ones on the board. Are there any mistakes in yours or his? In this work make use of the questions on the preceding page.

**Written Exercise.** 1. Write a reply to Tom's letter. Will you recommend your own town or city to him? For what reasons? Or is there some other town or city where you would rather live? Before you write, make up your mind what you will say first, what next, and what after that. These ideas, arranged in the order in which you want them, make an outline for your letter.

2. Design a poster that could be placed on a billboard near a railroad station, where passing travelers might read it. Let it tell about the town or city where you live or would prefer to live. Let it give the reasons why people should choose to live there rather than anywhere else. Make up a striking headline for it, perhaps like one of the following:

**BOOST SPRINGFIELD?****SPRINGFIELD DOES NOT NEED BOOSTING**

Everybody knows that Springfield

- (1) Has the best public schools
- (2) Is the most . . .
- (3)
- (4)

**WELCOME TO WATERTOWN**

***A CITY WITH CLEAN STREETS, PURE DRINKING WATER  
THE BEST OF SCHOOLS***

*Watertown is . . .*

*Watertown is . . .*

*Watertown is . . .*

**Group Exercise.** The posters should now be fastened to the wall, where every one may inspect them. As they are examined, let the class answer the following questions:

- 1. Which poster is at first glance the most striking?
- 2. Which one shows the best arrangement?
- 3. Which one makes the most interesting reading?
- 4. What is the strong point of each poster?
- 5. What is the weak point of each poster, if it has any?
- 6. Are there in the posters any mistakes in spelling?

**Written Exercise.** Use what you have now learned about making posters. Design another. Use in your new posters the best things in those on the wall. Copy the most striking headline. Imitate the arrangement you like best. Pin your poster beside your former one, so that all may see the improvement.

### 37. Arguments; Outlines

An old saying tells us, "There are two sides to every question." That is why there are arguments. What is the best kind of automobile to buy for \$1500 or less? Different pupils would probably answer this question very differently. Each would have several reasons for his answer.

**Oral Exercise.** 1. What is your answer to the question in the preceding paragraph? What are your reasons? Which reason would you give first in a talk on the question? Which next? Which after that? Putting these reasons in one-two-three order gives you an outline for a talk. Perhaps it will be like the following one:

#### OUTLINE

##### *Reasons for my Answer*

- I. What I have read about this car
  - A. In advertisements
  - B. In newspaper articles
- II. What I have heard people say
  - A. Several persons I know
  - B. My uncle, who has used this kind of car for two years

2. With your outline in mind give your talk to the class.<sup>1</sup>
3. Perhaps the pupil who speaks after you favors a different kind of car. Can you think of good reasons against his opinion? Which of these reasons would you give first in a talk? Which next? How does the outline you now have in mind differ from the following?

#### OUTLINE

##### *My Reasons for Differing with My Classmate*

- I. The appearance of that kind of car
- II. What I have heard people say
  - A. Two garage men
  - B. My father, who owns that kind of car and does not like it

4. When you have your outline clearly thought out, ask your classmates to listen while you tell them some reasons against buying the car that the other speaker favors.

Before a speaker gives a talk, he needs to know two things: (1) what to say, and (2) the order in which to say it.

The outline at the top of the next page is for a talk that combines the two talks you gave in the preceding exercises.

Notice that this outline consists of two large parts, I and II. The first part has in it two sections, *A* and *B*, and each of these consists of two divisions, 1 and 2. The second large part of the outline, that is, II, also falls into two sections, *A* and *B*; but only one of these, namely, *B*, consists of two divisions.

OUTLINE

*The Question Stated and My Answer Given*

- I. Reasons why I like this kind of car best
  - A. What I have read in favor of this car
    1. In advertisements
    2. In newspaper articles
  - B. What I have heard people say in favor of it
    1. A driver of cars
    2. My uncle, who has used this kind of car two years
- II. Reasons why I do not like the car that my classmate says he likes best
  - A. The appearance of the car
  - B. What I have heard people say against that car
    1. Two garage men
    2. My father, who owns that kind of car and is trying to sell it

**Oral Exercise.** 1. How are the two former outlines combined in the one above?

2. Which side do you take on the following question: *Where is it better for boys and girls to live the year round—in the city or in the country?* Give your reasons very briefly. How many have you? What reasons have your classmates who take the other side? How many have they?

3. If you were to give a talk on this question, how many parts would that talk have? Look at the outline above for help and tell what the first part of that talk is



about. What would the first part of your present talk be about? What would the second part be about? The third part? Compare your outline with the following. Can you make yours fuller?<sup>25</sup>

#### OUTLINE

##### *The Question and My Answer to It*

- I. My reasons for my answer
- II. My reply to the reasons for the other side

**Written Exercise.** Complete the outline above. Refer to the full outline on page 65 for help.

**Group Exercise.** Several of the completed outlines may now be copied on the board. After each has been improved, if it needs improvement, the talk for each should be given. The class will watch the outline, in order to make sure that the speaker follows it.

#### 38. Vocal Drill<sup>11</sup>

**Exercise.** 1. Stand erect, hands on hips. Inhale quickly and quietly without raising the chest or shoulders noticeably. Exhale slowly and steadily, making the sound *ah-ah-ah*. Begin with a full breath and prolong the sound as much as possible. Repeat with *m-m-m*.

2. Read or recite quietly at the ordinary rate. Try to see how many words can be read without inhaling.

3. Repeat the following sentences distinctly and in a pleasant tone of voice:

Shall she sell sea shells?  
Did you cross the creek in coming?  
Take tape to tie the cape.  
Lucy likes light literature.  
Did you say a nice house or an ice house?

### 39. Telling the Story of a Man's Life

#### ABRAHAM LINCOLN'S BOYHOOD

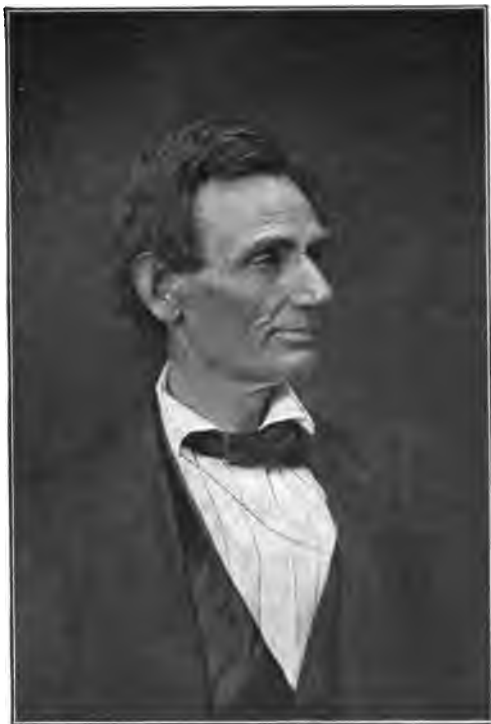
On February 12, 1809, in a log cabin in the woods of Kentucky, Abraham Lincoln was born.

His father was a good, easy-going man, his mother a busy, cheerful, ambitious woman, who taught both her son and her husband how to read and write.

When the boy was seven years old the family moved from Kentucky to southern Indiana. The journey was long and hard. In many places they had to cut a roadway through the forest. Abe, who already knew how to use an ax, chopped down trees for his father and helped him build the new cabin. Having learned to handle his rifle too, he soon became useful in supplying the table with food.

There were few schools in that frontier country, and they were very poor, usually being held for about two months in the year in log cabins that had no floors and very little furniture. There were no desks for the children, the windows were covered with oiled paper; and, worst of all, the schoolmasters knew very little. Altogether Lincoln spent less than twelve months at school. Years afterwards he wrote, "Of course when I came of age I did not know much; still somehow I could read, write, and cipher a little." We may be sure that this is a very modest statement, for he tells us that after he once had learned to read and write he was hungry for knowledge. He read every book he heard of

and could borrow within a circle of fifty miles from **his home**. It was this habit of study that made him different from many other boys. If he liked a passage in a book he would copy it,



ABRAHAM LINCOLN

writing it on boards, for he had no paper. Then he would commit it to memory and repeat it over and over to himself. It is no wonder that he spoke and wrote such good English when he became a man.

As he grew older he became very strong. The hard life with rifle and ax had given him muscles of steel. He was one of the best wrestlers and fastest runners in that part of the country (some, indeed, say the very best). Often, however, he could take no part in athletic contests because his fairness was so well

known that he was much in demand as an umpire.

It is told of "honest Abe," as he was often called, that a few years later, when he was keeping a general store, he once found that he had by mistake overcharged a customer six cents. That

evening after closing time he walked three miles to return the money. He was always doing something unusual like that.

Those who knew him at this time say that, though his great strength, his uprightness, his happy temper, and the knowledge that he had laboriously won for himself made him much respected and very popular, he still remained simple and unaffected. He was always ready in time of trouble to take the blame on himself and to praise others; and he always despised trickery and selfish greed.

When Lincoln reached the age of twenty, his father decided to move again. This time it was into Illinois. Again the family packed its few belongings into a wagon and undertook the long hard journey through the woods. When they reached their new home, Lincoln helped his father put up the house and clear land around it. Then, poor and without even a good suit of clothes, he started out into the world.

**Oral Exercise.** 1. Every library has many books about Lincoln. Look for interesting facts about Lincoln's life and report these to the class in a short talk.

2. Find in books at the library interesting facts about Edison, Bell, Eli Whitney, Fulton, or some other great American. Tell the story of the life of one of these.<sup>28</sup> Before you speak, have in mind what to tell first, what next, and what after that. In other words, have in mind a clear outline of your story.

#### 40. Correct Usage — *Lie, Lay*

Mistakes are often made in the use of *lie* and *lay*. Think of the meaning of these words as you read the two sentences at the top of the next page.

1. The newspapers always lie on the library table.
2. We always lay the newspapers there.

**Oral Exercise.** What does *lie* mean in the first sentence? Would it be correct to say that *lie* means "remain," "rest," "be in a place"? But would that meaning fit also the word *lay* in the second sentence? Can you think of a good word to use instead of *lay* in that sentence? What is it? Would *place* do? Would *put* do?

*Lie* means "remain," "rest," "be in a place."

*Lay* means "place," "put," "put down in a place."

**Oral Exercise.** 1. Read the following sentences, but in place of *lie* use another word meaning "lie" and in place of *lay* another word meaning "lay."

2. Bearing in mind the difference in meaning between *lie* and *lay*, read the following sentences aloud repeatedly, until you can be sure of always using these two words correctly:

1. Here lies the soldier who died for his country.
2. Fido lies on the rug. There he will lie all night.
3. That horse seldom lies down ; I have never seen him lying down. He is not lying down now.
4. Lay your coat on this chair. Lay your bundle here.
5. This hen lays many eggs. She lays them in the hay.
6. If you lay your book there, I shall lay mine over here.
7. Lay a blanket on the floor and let the dog lie on it.

3. Use *lie* and *lay* correctly in sentences of your own. Ask your classmates questions containing these words. Are they used correctly in the answers you receive?

**Written Exercise.** Write on the board two interesting sentences, the one containing the word *lie*, the other containing the word *lay*. Thus:

Farmer Jones's Jersey cow *lies* in the green pasture.  
The ostrich *lays* large eggs.

#### 41. Study of a Poem

##### A FAREWELL

My fairest child, I have no song to give you ;  
No lark could pipe to skies so dull and gray ;  
Yet, ere we part, one lesson I can leave you  
For every day.

Be good, sweet maid, and let who will be clever ;  
Do noble things, not dream them, all day long ;  
And so make life, death, and that vast forever  
One grand, sweet song.

CHARLES KINGSLEY

**Oral Exercise.** Is this farewell poem addressed to a boy or to a girl? Does the poet seem sad? Which line seems to show that? Perhaps one of his own daughters, of whom he was very fond, was leaving that day for boarding school. Perhaps she had asked him to write a little poem that she might take along. What is his reply? What is the lesson the poet leaves with her?

**Written Exercise.** Write the poem from dictation. Read it first and notice the arrangement of the lines and the spelling and punctuation. It will be interesting to see

how many in the class will write it without mistakes and whether you will be one of these successful pupils.

**Memory Exercise.** Read the poem several times, until you find that you can recite it from memory.

## 42. Story-Telling

### THE CARELESS HUNTER AND THE HERON

A shiver runs over me as I remember how near I once came to being blinded by a heron. I was a small boy at the time, following a big, good-natured hunter from pure love of the wilds and for the glory of carrying the game bag. He shot a great blue heron, which fell with a broken wing into some soft mud and water grass. Carelessly he sent me to fetch it, not wishing to wet his own feet.

As I ran up, the heron lay resting quietly, his neck drawn back, his long keen bill pointing straight at my face. I had never seen so big a bird before, and bent over him wondering at his long bill, admiring his bright eye. I did not know then — what I have since learned well — that you can always tell when the rush or spring or blow of any beast or bird will surely come, by watching the eye closely. There is a fire that blazes in the eye before the blow comes, before even a muscle has stirred to do the brain's quick bidding. As I bent over and reached down my hand to pick him up, there was a flash deep in the eye, like the glint of sunshine from a mirror. Well for me that I dodged instantly. Something shot by my face like lightning, opening up a long red gash across my left temple from eyebrow to ear.

When the hunter, running up, saw the ugly wound that the heron's beak had opened, he dragged me away as if there had been a bear in the water grass. He was as badly frightened as I was. — WILLIAM J. LONG, "Wood Folk at School" (Adapted)

**Oral Exercise.** 1. Tell this story not as it is in the book but in one of the following three ways:<sup>27</sup>

1. As if you were the little boy who luckily escaped
2. As if you were the careless hunter
3. As if you were the wounded great blue heron

2. Tell the class of a danger luckily escaped. If you do not know or cannot find a true story of this kind, invent your story. You can easily see that hunters, fishermen, soldiers, miners, foresters, and sailors often face danger and often escape.

**Written Exercise.** 1. Were you ever in danger on the Fourth of July, or in the woods, or while swimming, or in a fire? Or do you know a boy or girl who has escaped some such danger? Write the story of this occurrence, or of one that you have read about or can imagine.

2. You and your classmates could make a little book of these stories, after they have been corrected and improved by the class, with the help of the questions in the exercise below. A cover for the stories could be made of tough brown paper, and on it printed the words:

**DANGERS, LUCKILY ESCAPED**

**TRUE AND IMAGINED STORIES**

**BY**

**THE PUPILS OF MISS SMITH'S CLASS**



**Group Exercise.** Let several pupils' stories be copied neatly on the board. Then let the class answer the following questions about each one, considering only one question at a time:

1. What do you like particularly in this story?
2. Could it be improved in any way?
3. Does each sentence begin with a capital letter and end with a period (or a question mark)?
4. Are there any mistakes in spelling?
5. Are there any mistakes of any other sort?
6. How many paragraphs are there? Does the story show that the writer needs to learn more about dividing a composition into paragraphs?

### 43. Expressing a Thought in Several Ways

**Oral Exercise.** 1. Read the story of "The Careless Hunter and the Heron," not exactly as it stands in the book but in short sentences, with a distinct pause after each.<sup>28</sup> Thus, you might begin it as follows:

I once came near to being blinded. It was by a heron. A shiver runs over me as I remember it. I was a small boy at the time. I used to follow a hunter into the wilds. He was a big, good-natured hunter. I loved the wilds. I liked to carry his game bag. One day he shot a bird. It was a great blue heron.

Divide the story into very many short sentences. Use *no and's, so's, or then's*.

2. Express the thought of each of the following sentences in one or more different ways. It will help you to look up in the dictionary the leading words in each

sentence. Thus, you might express the thought of the first sentence in the following three different ways:

I do not like to remember that danger.

I tremble when I recall that danger.

It makes me feel cold and sick to think of my narrow escape.

1. A shiver runs over me as I remember it.
2. I once came near to being blinded by a heron.
3. I followed the hunter from pure love of the wilds.
4. I followed him for the glory of carrying the game bag.
5. The heron fell with a broken wing into some soft mud.
6. Carelessly he sent me to fetch it.
7. I bent over him, wondering at his long bill and admiring his bright eye.
8. There is a fire that blazes in the eye before the blow comes.
9. There was a flash deep in the eye like the glint of sunshine from a mirror.
10. Well for me that I dodged instantly.
11. The hunter dragged me away as if there had been a bear in the water grass.

3. Read the story again in short sentences, and, as far as possible, express each thought in your own words.

#### 44. Correct Usage — *Lay, Laid*

**Oral Exercise.** 1. Read the following sentences and give the meaning of *lay* and *laid*, as each word occurs:

1. The dog lies on the rug. He lay there yesterday.
2. The book lay on the table last week. It lies there now.
3. The child lies on the bed now. He lay on the cot yesterday.
4. Lay your hat there to-day. You laid it there yesterday.

5. Lay your paper there now. You laid it there last week.
6. The boy lays his book on the bench to-day, but he laid it on the chair yesterday.
7. The log lies here now. It lay here yesterday. It has always lain here.
8. The old boat has lain on the beach many years.
9. The toy lies on the floor now. It lay there two days ago. It has lain there a long time.
10. I lay my pencil down now. I laid it down yesterday. I have always laid it there after finishing my work.
11. We have always laid our books and things on our desks.
12. Now we lay these packages on the shelf. Yesterday we laid other packages there. We have always laid our packages on that shelf.

2. Read the above sentences aloud often. Speak each word distinctly. Read alone, and with groups of pupils, and with the entire class. Let your group try to read the best. Think of the meaning of each sentence as you read it. This reading will help you use *lay*, *laid*, and the other forms correctly.<sup>20</sup>

3. Ask your classmates questions each of which contains one of the words studied in the exercise above. Notice whether the answers to your questions contain any mistakes in the use of these words.

**Written Exercise.** Write on the board sentences that contain the word *lie*; the word *lay* meaning "put" or "place"; the word *lay* meaning "rested" or "remained"; the word *laid*. Can you write sentences that contain at one time any two of these words? Can you write one sentence that will contain all of these words?

#### 45. Giving Directions; Using the Telephone

**Oral Exercise.** Play that you are called to the telephone by a friend from out of town. He is at the station and wants you to tell him how to reach your house. Tell him (1) the shortest way to your house; (2) the way to take if he wishes first to mail a letter at the post office; (3) the way to take if he wishes to pass the schoolhouse in coming; (4) the way to take if he wishes to stop at the bookstore; (5) the way that will let him see the most interesting streets as he comes.

**Group Exercise.** After each talk over the telephone, the class will say what should be praised and what should be improved in the pupil's manner of telephoning. The following questions should be answered by the class after each telephone talk:

1. Did the pupil at the telephone speak loud and distinctly enough? <sup>11</sup>
2. Was the voice pleasant to hear?
3. Was the speaker's manner courteous? How did this courtesy show itself?
4. Was the speaker's English good?
5. Were any words mispronounced?

**Oral Exercise.** After your telephoning has been criticized you will wish to telephone again, in order to learn to do better. Use the telephone for one of the following messages:

1. Telephone to a newspaper that you have just seen the first robin or bluebird of the year.

2. Telephone to the police station for help. You are at home alone, and a burglar in the cellar is trying to force his way into the house.

3. Telephone to a physician to come to the school. An accident has happened that needs his immediate attention.

4. Telephone for information to a railroad ticket office, to a steamship ticket office, to a theater ticket office, to an express office, to a store, to a factory, to a farm.

5. Telephone a complaint to a store.

6. Telephone to the principal of a school about your little boy or girl in the fifth grade who does not seem to be doing good work.

**Written Exercise.** Choose five friends or schoolmates whose homes you know. Let us call these friends A, B, C, D, and E. Make a drawing to show how to get from your home to A's, from A's to B's, from B's to C's, and so on until at last the home of E is reached. Now write, just as briefly as you can, your directions for this walk from your home to E's by way of A's, B's, C's, and D's.

It would be a good plan to place your drawing on the board, in order that the class may have it before them as you read your directions.

#### 46. Letter Writing

**Exercise.** Copy the following business letter. Can you make a perfect copy? How does the letter differ from the letters you have been writing; that is, from letters between friends? Notice that the greeting in a business letter, exactly as in a friendly letter, is followed by—what mark? <sup>7</sup>

476 Missouri Road  
St. Louis, Missouri  
February 28, 1921

The Young People's Weekly  
976 Commonwealth Avenue  
Boston, Mass.

Dear Sirs :

I wish to subscribe for "The Young People's Weekly," beginning with the first number for March.

I inclose a money order for two dollars and fifty cents to pay for one year.

Very truly yours,  
Cora Felton

**Dictation Exercise.** Write this letter from dictation. Compare your work with the book and correct your mistakes, if you have made any.

**Written Exercise.** Write a letter to a company that publishes a weekly or monthly magazine which you and your classmates would like to read. Ask the company for a sample copy and to let you know the subscription price to school children. Remember to write before the greeting, as in the letter above, the name and address of the company to which you are writing.

#### 47. The Comma in Series

1. The little man had a large nose, round cheeks, twinkling eyes, a curly mustache, and long hair.
2. Gluck was young, fair, blue-eyed, and kind.

**Oral Exercise.** 1. What does the first sentence say the little man had? How many things are mentioned in the list or series? Read the series again, in this way: (1) a large nose, (2) round cheeks, (3) twinkling eyes, and so on, to the fifth group of words. How, in the first sentence, are these five groups of words separated?

2. What words are written in a series in the second sentence? How are the words in the series separated?

**A comma should be used to separate words or groups of words in a series.**

**Written Exercise.** Write the following sentences from dictation:

1. Lincoln had only a few books, but he read them again and again: the Bible, Defoe's "Robinson Crusoe," Bunyan's "Pilgrim's Progress," a history of the United States, and Weems's "Life of Washington."

2. White is for purity, red for valor, blue for justice; and all together, bunting, stripes, stars, and colors, make the flag of our country. — CHARLES SUMNER

**Correction Exercise.** Compare what you have written with the sentences above, and if you have made any mistakes, correct them.

**Written Exercise.** 1. Write a sentence that contains a list of the names of your schoolbooks.

2. Write a sentence that contains the names of six writers whose books you like.

3. Write a sentence that names all the colors which you can see when you look out of the window of your schoolroom.

4. Write a sentence that gives, written in a series, all the sounds which you can hear as you sit quietly in your seat, listening with eyes closed.

5. Write a sentence that names, in two separate series, some of the spring flowers and some of the birds which you know.

6. Write a sentence that contains a list of things you might buy at a grocery store, at a hardware store, or at a bakery.

7. Write a sentence that contains a list or series of five classmates' names.

#### 48. Study of a Poem

##### WRITTEN IN MARCH

The cock is crowing,  
The stream is flowing,  
The small birds twitter,  
The lake doth glitter,  
The green field sleeps in the sun ;  
The oldest and youngest  
Are at work with the strongest ;  
The cattle are grazing,  
Their heads never raising ;  
There are forty feeding like one !

Like an army defeated  
The snow hath retreated,  
And now doth fare ill  
On the top of the bare hill ;



The plowboy is whooping — anon — anon!  
There's joy in the mountains;  
There's life in the fountains;  
Small clouds are sailing,  
Blue sky prevailing;  
The rain is over and gone!

WILLIAM WORDSWORTH

**Oral Exercise.** 1. Which lines in this happy spring poem do you like specially? Is there any line you do not understand? Why, in the first stanza, do the cattle seem to be so hungry?

2. Read the poem aloud. Can you read it so as to show the poet's gladness that the rain is over and gone?

**Memory Exercise.** Read the poem aloud repeatedly. How many times shall you probably need to read it in order to be able to recite it from memory? When you recite it, be sure to speak loud and distinctly enough. The vocal drills will help you to do this.

#### 49. Correct Usage<sup>29</sup>

The following sentences say in correct English what is often said incorrectly.

**Oral Exercise.** 1. Read the following sentences aloud repeatedly:

1. The building was *rather* old, and it was *rather* odd.
2. *Beside* it stood a church and *beside* the church a house.
3. The stranger *would have gone* in, but we stopped him.
4. My friend *would have spoken* to him, but the stranger turned away.

5. He walked away until he stood *beside* the church.
6. That is *as far as* he went. That is *as far as* he could go.
7. My schoolmate *broke my* knife, and Henry *broke my* pencil.
8. The story was *rather* interesting. The pictures were *very* artistic.
9. Was it a wooden Indian or a *real* Indian?
10. He was *very* kind. That is *very* kind of you.

2. Give sentences of your own, containing the words in italics in the preceding sentences.

**Group Exercise.** 1. Let the boys, working together, make a list of sentences for reading aloud, each of which will contain one of the preceding words in italics. Let the girls do the same. Each group will try to make more interesting sentences than the other.

2. Let a number of boys read their sentences aloud, one boy after another. The group of boys may choose the boy readers. Let a number of chosen girls read the girls' sentences aloud, as did the boys. Perhaps each group will decide to spend some time in vocal drill before the reading takes place.

## 50. Story-Telling

### MERCURY AND THE WOODMAN

A woodman, felling a tree by the side of a river, let his ax drop by accident into the stream. Being thus suddenly deprived of the tool by means of which he gained his livelihood, he sat down upon the bank and lamented his hard fate.

To his surprise Mercury appeared and asked him what was the matter. Having heard the story of the man's misfortune,

he dived to the bottom of the river and, bringing up a golden ax, inquired if that was the one he had lost. On his saying that it was not his, Mercury dived a second time and, returning with a silver ax in his hand, again demanded of the woodman if it was his. This ax also the woodman refused, saying that it was none of his. Mercury disappeared a third time, and brought up the ax that the man had lost. This the poor man took with joy and thankfulness. So pleased was Mercury with the honesty of the man that he gave him the other two axes in addition to his own.

The woodman, on his return home, related to his companions all that had happened. Thereupon one of them resolved to see whether he could secure the same good fortune to himself. He ran to the river and threw his ax in on purpose; then sat down upon the bank to lament his sad fate. Mercury appeared as before, and demanded to know the cause of his grief. After hearing the man's account, he dived and, bringing up a golden ax, asked the man if it was his. Delighted by the sight of the precious metal, the fellow eagerly answered that it was, and greedily attempted to snatch it. The god, detecting his falsehood and greed, not only refused to give him the golden ax but also refused to recover for him his own. — Æsop

**Oral Exercise.** 1. Tell what the main thought of each paragraph of this fable is. The teacher will write your answers briefly on the board in one-two-three order. Read the outline thus made. Is it complete?

2. Find each of the following words in the fable, and use some other word (or words) in place of it without changing the meaning of the sentence in which it occurs; if necessary, look in your dictionary<sup>30</sup> for suitable words to use in place of those given on the following page:

falling	misfortune	account
accident	inquired	delighted
suddenly	returning	eagerly
deprived	demanding	answered
gained	refused	greedily
livelihood	disappeared	attempted
lamented	related	detecting
fate	resolved	falsehood
surprise	secure	greed
appeared	fortune	recover

3. Read the fable not as it stands in the book but in short sentences. Make a short but a very distinct pause at the end of each of your short sentences. Thus, you might begin the fable as follows:

A woodman felled a tree by the side of a river. By accident he let his ax drop. It fell into the stream. Thus he was suddenly deprived of this tool. It was the tool by means of which he gained his livelihood. He sat down upon the bank. He lamented his hard fate.

**Oral Dramatization.** The actual conversation of the speakers is not given in this fable. With the fable before you, give the exact words that Mercury and the others might have used. Now close the book and play the fable, one pupil taking the part of Mercury, and two others the parts of the two woodmen.

**Group Exercise.** Can you tell this fable without using a single *and* or *so* or *then*? The moment you use one of these words your classmates will stop you, and another pupil will try. It will be fun to see how many can succeed.

## 51. The "and" Habit

It is, as you know, not easy to overcome the bad habit of using too many *and's*, *so's*, and *then's* in telling stories. But you can overcome it; and when you do, this victory alone means a very great improvement in your speaking.

One way to get rid of many *and's*, *so's*, and *then's* is to begin some of your sentences with *although*, *while*, *when*, *before*, *as soon as*, *after*, *as*, *if*, or *since*. Perhaps you already know this; but knowing it is not enough. You must practice it.

**Oral Exercise.** 1. Begin each of the following loose-jointed sentences with one of the words listed in the preceding paragraph. As you do so, notice how the *and's*, *so's*, and *then's* drop away.

1. A woodman was felling a tree AND he let his ax drop into the stream.

2. He was thus suddenly deprived of his ax SO he sat down and lamented his fate.

3. He sat there with his head in his hands AND THEN Mercury appeared.

4. Mercury heard the man's story THEN he dived to the bottom of the river.

5. The woodman said it was not his ax SO Mercury dived a second time.

6. Mercury was pleased with the man's honesty AND SO he gave him the other axes too.

7. The woodman told the story to his companions AND one of them wondered what would happen if he dropped his ax into the stream.

8. He decided to try it SO he ran to the river.

9. He threw his ax into the stream AND THEN he sat down on the bank to lament his sad fate.

10. The man said the golden ax was his SO Mercury punished him.

11. I have written you two letters AND you have not written me even one.

12. I shall be twelve years old AND I shall use no more slang.

13. I was on my way to the grocer's AND I saw your father on the other side of the street.

14. You are healthy AND you are not strong.

15. You are rich AND you are not happy.

2. Give three sentences, beginning each with the first numbered group of words below. Thus, you might say:

Although I am ten, *I weigh over ninety-five pounds.*

Although I am ten, *I have never been outside of this state.*

Although I am ten, *I have been in an airplane.*

In the same way give three sentences for each numbered group of words below the first.

1. Although I am ten
2. When I am twelve
3. While I stood there
4. As soon as I saw him
5. Before the animal could bite
6. After we reached the city
7. As I have never seen you before
8. If he is not sure what he heard
9. Since you are brave

3. Place before each of the following numbered sentences five groups of words, each beginning with *although*, *while*, *when*, *before*, *as soon as*, *after*, *as*, *if*, or *since*. Thus, you might place before the first sentence the groups of words that are in italics in these sentences:

*Although I may not look old enough*, I shall go down town.

*While it is true that I am a stranger here*, I shall go down town.

*If you will come along*, I shall go down town.

*When school is over*, I shall go down town.

*As soon as I can finish this work*, I shall go down town.

1. I shall go down town.
2. You are my friend.
3. This dog will guard the house.
4. He will sell the pony.
5. I saw that he had made a mistake.
6. I heard of the ship's arrival.
7. The picnic began without further delay.
8. I finished the book.
9. My mother called me in for supper.

4. Give sentences that begin with *although*, *while*, *when*, etc.

**Written Exercise.** Write on the board as long a sentence as you can, but a sensible and interesting one, containing not a single *and* or *so* or *then*.

## 52. Telling Anecdotes

It would be fun if every pupil brought to school some day an interesting anecdote to tell the class. The class would sit and listen to one bright or amusing story after another.

**Oral Exercise.** 1. Go to the library and find an anecdote that you think the class would enjoy hearing.

Many of the leading magazines, both monthly and weekly, give a page or two to the telling of entertaining incidents, some of them in the lives of noted persons. Then, if you will examine books on the life of Lincoln, or Grant, or Edison, or Roosevelt, or other noted Americans, you will be pretty sure to discover a story you will enjoy telling and the class will enjoy hearing. Perhaps the teacher or the librarian or your parents will help you in your search, if you need help.

Practice telling your anecdote, in order that it may go well when you face the class. Say it over to yourself at least three times, in the following ways:

1. Tell it in short sentences, without using a single *and* or *so* or *then*.

2. Tell it, beginning one or more sentences with *although*, *while*, *when*, *as*, *if*, or *since*.

3. Tell it, listening for poor English and avoiding such a word as *now*, *why*, or *well* at the beginning of any sentence.

2. Speak loud enough and distinctly, so that all may hear and understand you, when you tell the class your anecdote.

### 53. Giving a Report of a Moving-Picture Play

**Group Exercise.** 1. There are many things to talk about after one has seen a moving-picture play. Think of the last one you saw. What do you remember about it with most pleasure? The way the story began? The way it



ended? A thrilling scene in the middle? The looks or the acting of the leading man or the leading woman? The scenery? With your classmates try to make a long list of the things one thinks and talks about after seeing a moving picture. The teacher will write these on the board as pupils name them.

2. Of all the items on the board, do any belong together? For example, are several about the same subject, as, the acting, or the story, or the scenery? Which items on the board can you put together in one group? What name would you give to the group? Are there any other groups?

3. Is there any item on the board that does not belong in one of the following groups? Perhaps you will need a fifth group of items, that will tell about the theater, its ventilation, fire escapes, and other good or bad points.

1. The story of the play

Is it a story that you enjoyed?

Is it sad, humorous, exciting?

Is it a love story, a Wild West story, or what?

2. The actors and the acting

Which actors looked well?

Which acted well?

3. The pictures

Was beautiful scenery shown?

Were interesting inside views shown?

Was there anything novel shown?

4. The performance

Were the pictures shown slowly enough?

Were they in focus?

Was there too much flickering?

4. Think of an enjoyable moving picture that you have seen lately.<sup>31</sup> Tell the class about it. Do not, however, try to tell everything. For example, do not tell the entire story. Instead, tell only the most interesting part of it. In the same way tell of only one particularly clever bit of acting and of one unusually attractive view. Have in mind these two or three special points before you make your report. Tell about these, then stop.

#### 54. Letter Writing

17 School Street  
Geneva, Pennsylvania  
March 25, 1921

The Haynes Toy & Novelty Co.  
1616 Superior Street  
Cleveland, Ohio

Dear Sirs:

Since the first of April is near at hand, I am looking for something suitable to sell the school children on that day. Have you anything made specially for April Fool's Day? I want a novelty that will help the children get even more fun out of that day of jokes and foolishness.

Perhaps your advertising man will send me suggestions for decorating the windows of my store for the event. I own a candy and book store near one of the largest public schools.

Very truly yours,  
T. P. Stetson

**Oral Exercise.** Can you think of anything which a school candy store might sell that would fit in with the fun of April Fool's Day? If you find it hard to think of a new kind of toy or puzzle or trick plaything suitable for that day of pranks and practical jokes, talk the question over with your father. Think of the April Fool jokes you could surprise your friends with, if you could buy cheaply a trick toy to help in the joke. When you have hit upon a bright idea, explain it to the class.

**Written Exercise.** Write the reply of The Haynes Toy & Novelty Co. Tell what you have for April Fool's Day. Add a paragraph about the decoration of Mr. Stetson's store windows for the day. Address the letter to a classmate, who will be Mr. Stetson and who will read to the class the letter he receives, if it suggests a bright idea for decorating his windows.

**55. Correct Usage — *Much, Many, Little, Few, etc.*<sup>32</sup>**

**Oral Exercise.** 1. If you wished to say that you had a large number of marbles or apples or peanuts, what word or words could you insert in the following blanks? What word or words would you insert if you had a small number of these things?

1. I have — marbles.
2. I have — apples.
3. I have — peanuts.

2. If you wished to say that you had a large quantity of money or milk or gasoline, what word or words could

you insert in the following blanks? What word or words would you insert if you had a small quantity?

1. I have — money.
2. I have — milk.
3. I have — gasoline.

*Many* and *few* mean number, as of marbles or anything that can be counted.

*Much* and *little* mean quantity, as of water or milk or honey or money.

**Oral Exercise.** Fill each blank in the following sentences with the correct word, *many*, *few*, *much*, or *little*:

1. The man was poor. He had — money.
2. His neighbor was rich. He had — money.
3. There was — water in the cellar.
4. How — are two pencils and two pencils?
5. How — money can you earn in a day?
6. How — is fifty cents and thirty cents?
7. There was — honey in the hives.
8. How — apples are there in the basket?
9. The girl had — books and — paper.
10. How — are five times two?
11. How — are three and three?
12. It was mild weather and we had — snow.

It sometimes happens that pupils have not noticed that such words as *cupfuls* and *cups full* have not exactly the same meaning and use.

**Oral Exercise.** 1. What is the difference in meaning between the words in italics in each of the pairs of sentences on the following page?

1. Four *cups full* of sugar stood on the shelf.
2. The cook added four *cupfuls* of sugar to the dough.
3. Five *mouths full* of candy kept them from talking.
4. The little bag held about five *mouthfuls* of candy.
5. The man saw six little *hands full* of berries.
6. About six *handfuls* of wet earth will make one mud pie.
7. There in a row stood three *pails full* of water.
8. He took his pail and poured three *pailfuls* of water on the flowers.
9. A boy found a broad shingle. With it he sent about two *shovelfuls* of snow flying a minute.
10. Ten men shoveled the street; ten *shovels full* of snow were lifted in air every few seconds.

A *spoonful* means not a filled spoon but as much as a spoon can hold; a *spoon full* means a spoon filled with something.

A *pail full* means a pail filled with something; a *pailful* means the quantity a pail can hold.

2. Use in sentences of your own the words *cupfuls*, *cups full*, *spoonfuls*, *spoons full*, *teaspoonfuls*, *teaspoons full*, *hands full*, *handfuls*, *mouthfuls*, and *shovelfuls*.
3. Use in sentences of your own the words *much*, *many*, *little*, and *few*.

### 56. Giving Short Talks<sup>88</sup>

1. A dog once entered a moving-picture theater and lay down under a woman's seat.
2. I dreamed last night that I was a passenger in an airplane.
3. It seems to me that **money** is not so important as many people think.

4. Some day I want to own a typewriter.
5. If my father would buy me a pony, I should be very happy.
6. I like to imagine that I shall some day find a hidden treasure.
7. I climbed to the roof of a high building one day and looked around.
8. I once threw a snowball at a farmer who was driving a team of young horses.
9. When my mother is not feeling well, I take charge of the housework.
10. I am always glad when winter is over.
11. I found a pocketbook on the street this morning.
12. My dog is very intelligent.
13. On Halloween I had an exciting experience.
14. My favorite hero is Admiral Farragut.

**Oral Exercise.** Beginning with one of the sentences above, give a short talk to the class on the things that the sentence makes you think about or imagine.

**Group Exercise.** The class will criticize each talk, pointing out first its points of excellence and then how it might be improved. The class may write on the board a list of questions to be used in this work. Each pupil may give one question, and this the teacher will write on the board after it has been improved, if it needs improvement.

## 57. More Short Talks

**Oral Exercise.** 1. Look through the newspaper at home. Search for a piece of news to tell your classmates.<sup>34</sup> Perhaps your parents will help you. Choose a news item

that the other pupils will probably have overlooked. Then you will have an interesting surprise for them.

2. After you have found a suitable bit of news, practice telling it. First, make up several opening sentences. Choose the one that will be most likely to catch the ear of the class. Then, tell your news repeatedly to yourself, in order to see whether you are able to avoid using too many *and's*, *so's*, or *then's*.

The class will criticize each talk with the following three questions in mind:

1. Can the opening sentence be improved?
2. Did the speaker use too many *and's*?
3. Could every word of the talk be heard and understood without difficulty?

#### **58. Capitals ; Punctuation Marks ; Abbreviations ; Review**

**Written Exercise.** Turn to the Summary of Rules at the back of the book. Read the first rule. Decide whether you have studied it or understand it without having studied it. If you have studied it or do understand it, write on the board a sentence that illustrates the rule. Thus, you might write the following sentence for the fourth rule:

Captain Smith went to Dr. Brown's office.

In this way write a sentence for every rule in the Summary that you know.

**Oral Exercise.** Should you begin with capital letters the names of religious denominations? Which rule says

so? Should the names of political parties begin with capital letters? Which rule covers this case? Are the capital letters in the following sentence correct?

Some of the Republicans in Congress were Episcopalians, some were Methodists, and others Roman Catholics; and there were many Democrats who were Presbyterians, Baptists, or Congregationalists.

The following abbreviations<sup>35</sup> are frequently used in business:

ABBREVIATION	MEANING OF THE ABBREVIATION
inst.	instant; that is, this month
ult.	ultimo; that is, last month
prox.	proximo; that is, next month
C.O.D.	Collect on delivery; that is, collect the charges when you deliver the goods
O.K.	All right; correct

**Written Exercise.** 1. Rewrite the following business letter, arranging its parts correctly and placing capital letters and punctuation marks where these are needed:

1616 superior street cleveland ohio april 5 1921 mr t p stetson  
17 school street geneva pennsylvania dear sir yours of the 2d inst  
is at hand as well as your card of the 30th ult we are shipping  
the goods c o d and trust that you will find everything o k since  
this shipment is by slow freight it should reach you at about the  
15th prox very truly yours the haynes toy & novelty co

2. Rewrite the following passage, arranging it in three paragraphs and inserting capital letters and punctuation marks where they belong. Give a reason for each change you make in the passage as you rewrite.



christopher columbus was born in genoa italy some time between 1430 and 1456 at that time the earth was generally supposed to be flat people thought it was much smaller than we now know it is they thought it was inhabited on the upper side only the countries we see on the rude and imperfect maps then in use were europe part of asia and part of africa the atlantic was called the sea of darkness people generally believed that it was covered with thick black fogs they believed it was guarded by terrible monsters which made it impassable. — D. H. MONTGOMERY, "The Leading Facts of American History" (Adapted)



### 59. Discussing Matters of Interest

#### THE COST OF IDLENESS, CARELESSNESS, AND WASTEFULNESS

Idleness, carelessness, and waste of machinery mean losses which can often be reckoned in dollars. Thus, if a man idles away a day when he can earn \$1.50 per day at work, he has lost this money as completely as if it had fallen through a hole in his pocket.

A self-binder that sold for \$125 was left out in the open by a hardware merchant for a period of two years and was then sold for \$50. What did his carelessness cost the merchant?

A kitchen that is poorly arranged requires the mother to take 100 more steps each day in preparing the meals than she would in a well-arranged kitchen. How many unnecessary steps does she take in a year? — JOHN E. CALFEE, "Rural Arithmetic"

If a farm wagon that cost \$60 is left out in the yard instead of being kept in the shed, it will last about 6 years, but if kept under cover it will last about twice as long. How much does a farmer pay for his carelessness per year if he leaves the wagon out? — WENTWORTH-SMITH, "Essentials of Arithmetic"

**Oral Exercise.** 1. What is the lesson of the preceding paragraphs? What fact does each present? Now, closing your book, tell in one sentence what you wish to prove about idleness, carelessness, and wastefulness; then give as proof the facts contained in the paragraphs above and any other facts you know.

2. Can you think of any examples of the cost of carelessness? There is the careless pupil who loses his schoolbook and continually loses his pencils. Think of other examples. Talk them over with your parents. Now give a short talk, proving with examples of your own that carelessness is a costly thing. Try to make your talk one that will give your classmates interesting information and new ideas. Have an outline in mind of what you wish to say to the class.

Perhaps the following questions will help you:

1. What might be the cost of a boy's careless driving of his father's automobile?

2. What might be the cost of a girl's being careless as she helps her mother with the housework?

3. What might be the cost of a switchman's carelessness?

**Group Exercise.** After each of these talks the class will discuss it with the following questions in mind:

1. Was it as interesting as it might have been?

2. Did the speaker have anything new to say?

3. Did he speak loud enough, distinctly enough, and entertainingly enough to hold the attention of his hearers?

4. What is the pleasantest thing about his speaking?

5. What is the speaker's worst fault?

## 60. Description

### ICHABOD CRANE

Ichabod, the schoolmaster, was tall but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat on top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew. To see him striding along the top of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for some scarecrow eloped from a cornfield. — WASHINGTON IRVING, "The Legend of Sleepy Hollow" (Adapted)

**Oral Exercise.** 1. Read the preceding description not as it is printed but separated into short sentences. Drop the voice and make a short but distinct pause at the end of each short sentence.<sup>28</sup> The last sentence in the description might be changed to read as follows:

See him striding along the top of a hill. The day is windy. His clothes bag and flutter about him. One might mistake him for a scarecrow eloped from a cornfield.

2. Express in a different way the thought of each of the sentences below. Thus, you might express the thought of the first sentence in the following ways:

He was tall but thin.

He was long and lean.

He was of good height but very skinny.

1. He was tall but exceedingly lank.
2. His hands dangled a mile out of his sleeves.
3. His feet might have served for shovels.
4. His whole frame was most loosely hung together.
5. See him striding along the top of a hill on a windy day.
6. His clothes bagged and fluttered about him.
7. He looked like a scarecrow escaping from a cornfield.

3. Read the description of Ichabod Crane again, this time both cutting it into short sentences and using words of your own for many of those of the writer.

**Written Exercise.** Imagine a comical person. Answer in your mind these questions as you think of him:

1. What makes his face funny?
2. Is his nose too long?
3. Is there anything laughable about his way of standing, walking, dressing, greeting people, speaking?

Write a description of this person for the amusement of your classmates. Perhaps, to add to the fun, you will imagine him riding some kind of animal.<sup>36</sup>

## 61. Letter Writing

THE HAYNES TOY & NOVELTY CO.

*1616 Superior Street*

*Cleveland, Ohio*

Telephone: 6500

Cable Address: Haynovel

May 1, 1921

Mr. T. P. Stetson  
17 School Street  
Geneva, Pa.

Dear Sir:

Your interesting letter of April 28 is received. You are not the only owner of a candy store near a school who wishes to branch out beyond the candy business. We frequently have letters like yours asking us to advise what kinds of articles would probably have a sale in your sort of store and with your class of customers.

We are asking our Mr. Brown to write to you. Mr. Brown has made a special study of the schoolboy and schoolgirl trade. He ought to know what young people will buy. It was he who invented the amusing trick toy for April Fool's Day of which we made you a shipment some time ago and which you were so successful in selling. Mr. Brown will give your problem immediate attention and will write you his best advice without delay.

Very truly yours,  
THE HAYNES TOY & NOVELTY CO.

**Oral Exercise.** What does the candy store near your school have for sale besides candy? What other things do you think it would pay the storekeeper to carry? Do you think it would be good business for him to have a supply of roller skates, rifles, shinny clubs, baseballs, basket balls, sweaters, and kodaks?

**Oral Dramatization.** Play that you are Mr. Brown of The Haynes Toy & Novelty Co. You have decided not to write to Mr. Stetson but to call on him. You were planning a business trip through Pennsylvania anyway. A classmate will be Mr. Stetson, standing behind his counter as you come in. Introduce yourself to Mr. Stetson, tell him you have seen his letter to the company, ask him what he is now selling, and finally advise him what new lines of goods to keep.

Other pairs of pupils will play this meeting and business talk, each team of two trying to make up much conversation to which the class will enjoy listening. Each team might practice this little play before giving it before the class.

**Written Exercise.** Pretend that Mr. Brown did not call on Mr. Stetson after all. Something prevented his making the trip. Therefore, he writes to the owner of the candy store. Write this letter. Address it to a classmate, who will play that he owns the store. If you wish, give him very amusing advice, in order that your classmate may enjoy the letter you send him. Use the stationery of The Haynes Toy & Novelty Co.; that is, make an exact copy of that letterhead and write your

letter under it. Arrange the parts of your letter exactly as you see them arranged in the business letter on page 102.

**62. Correct Usage—*Than He*, etc.**

1. (I, me) He is taller than \_\_\_\_.
2. (she, her) I am heavier than \_\_\_\_.
3. (we, us) They are poorer than \_\_\_\_.

**Oral Exercise.** Do you know which word in each pair in parentheses above is the correct one for the blank in the sentence? If you have any doubt, refer to the following rule before filling the blanks:

After the word *than* it is incorrect to use the words *me*, *him*, *her*, *us*, and *them*. Instead, the words *I*, *he*, *she*, *we*, and *they* should be used.

**Oral Exercise.** Fill the blanks in the following sentences with the correct words chosen from the pairs in parentheses:

1. (I, me) The animal was quicker than \_\_\_\_.
2. (he, him) His brother is more polite than \_\_\_\_.
3. (she, her) Her mother is wiser than \_\_\_\_.
4. (us, we) They are much older settlers here than \_\_\_\_.
5. (them, they) No one in the class worked harder than \_\_\_\_.
6. (them, they) No soldiers fought more bravely than \_\_\_\_.
7. (we, us) No one is prouder of them than \_\_\_\_.
8. (her, she) No mother was happier than \_\_\_\_.
9. (he, him) Was there anywhere a boy better than \_\_\_\_?
10. (me, I) My friend was a year older than \_\_\_\_.

**Group Exercise.** Let the boys prepare a list of sentences for reading aloud that contain *than* followed by *I, he, she, we, or they*. Let the girls do the same. These two lists may then be read to the class by rival boy and girl readers. It may be that you and your classmates will think it wise to practice several vocal drills before this reading takes place.

### 63. The Syllables *un, il, im, in, ir*, Beginning Words

1. Yesterday's weather was *pleasant*, to-day's is *unpleasant*.
2. One of the children was *happy*, another was *unhappy*.
3. Frank seems to be always *lucky*, but Tom always *unlucky*.

**Oral Exercise.** What is the difference in meaning between the two words in italics in the first sentence? How was the second one of the two words made from the first? How do the two words in italics in the second sentence differ? What is the meaning of the *un* that is added to *happy* to make *unhappy*? What is the difference between the two words in italics in the third sentence? What does *un* in *unlucky* mean?

The syllable *un*, added at the beginning of a word, means "not."

Other syllables, often added at the beginning of words and meaning "not," are *il, im, in, and ir*. Thus:

*Incorrect* means "not correct."

*Improbable* means "not probable."

*Illegal* means "not legal."

*Irregular* means "not regular."



**Oral Exercise.** Make sentences, using the words in the following lists, first without and then with the syllables at the heads of the lists. Thus:

My answer was *correct*.

John's answer was *incorrect*.

<i>un</i>	<i>il</i>	<i>im</i>	<i>in</i>
like	logical	proper	accurate
fortunate	legal	modest	active
healthy	<i>ir</i>	movable	attentive
able	regular	patient	complete

#### 64. Study of a Poem<sup>9</sup>

##### THE BLUE JAY

O Blue Jay up in the maple-tree,  
Shaking your throat with such bursts of glee,

How did you happen to be so blue?

Did you steal a bit of the lake for your crest,  
And fasten blue violets into your vest?

Tell me, I pray you, — tell me true!

Did you dip your wings in azure dye,  
When April began to paint the sky,

That was pale with the winter's stay?

Or were you hatched from a bluebell bright,  
'Neath the warm, gold breast of a sunbeam light,  
By the river one blue spring day?

O Blue Jay up in the maple-tree,

A-tossing your saucy head at me,

With ne'er a word for my questioning,

Pray, cease for a moment your "ting-a-link,"  
And hear when I tell you what I think, —  
You bonniest bit of spring.

I think when the fairies made the flowers,  
To grow in these mossy fields of ours,  
Periwinkles and violets rare,  
There was left of the spring's own color, blue,  
Plenty to fashion a flower whose hue  
Would be richer than all and as fair.

So, putting their wits together, they  
Made one great blossom so bright and gay,  
The lily beside it seemed blurred;  
And then they said, "We will toss it in air;  
So many blue blossoms grow everywhere,  
Let this pretty one be a bird!"

SUSAN HARTLEY SWETT

**Oral Exercise.** 1. In the first stanza of this poem what two questions does the poet ask the blue jay? Try to obtain a picture in color of this handsome bird, in order that the class may see his crest and his vest.

2. In the second stanza what two questions does the poet ask? What color is azure?

3. Does the blue jay answer the poet's questions? What does the third stanza say about this?

4. In the fourth and fifth stanzas the poet tries to answer herself the questions that the blue jay did not answer. How does she explain the blue jay's beautiful blue?

65. *No, Not, Never*

1. We have friends in that far-away country.
2. We read poems in that class.

**Oral Exercise.** 1. A sentence is called negative if it contains such a word as *no*, or *never*, or *not*. If we wish to make the first of the preceding sentences negative, we can do it in several ways. Some of these are shown in the first, second, and third sentences below. Read them. How does each differ from the first sentence above?

2. When we make the second sentence negative we have the fourth, fifth, and sixth sentences below. Read these.

1. We have *no* friends in that far-away country.
2. We do *not* have friends in that far-away country.
3. We *never* had friends in that far-away country.
4. We read *no* poems in that class.
5. We *never* read poems in that class.
6. We do *not* read poems in that class.

3. Can you find a sentence among these six in which both *no* and *not* are used? In which both *no* and *never* are used? In which both *never* and *not* are used? *Never* means "not ever."

Use only one of the words *no*, *not*, *never* in order to make a sentence negative.

**Oral Exercise.** 1. Fill the blanks in the sentences on the following page with the word *horse*. Read the sentences aloud frequently.





A SCHOOL GARDEN IN JUNE

1. I have n't a —.
2. I have no —.
3. I never had a —.
4. You have no —.
5. He has n't any —.
6. They have n't a —.
7. They never had a —.

2. Insert, in turn, each of the following words: *house, book, bicycle, canoe, rifle, kite, trunk, tent, watch*, and others of your own choosing. Reading these sentences often will help to prevent your making mistakes in the use of the words *no, not*, and *never*. Read as rapidly as you can, speaking each word distinctly.<sup>20</sup>

### 66. Talking about Gardens and Spring Doings

**Oral Exercise.** 1. Did you ever have a garden? Tell what you raised and explain each step of the work — from getting the land ready to harvesting the crop.<sup>27</sup>

2. While the ground is being plowed, and before you can begin planting, trees are turning green and wild flowers are already growing in the woods and meadows. Take a walk in the country and keep your eyes open for signs of spring. Make a list of all the animals you see — chipmunks, squirrels, rabbits, snakes, turtles, frogs, birds; of all the flowers you find. Then, think over what to say first, what next, and so on; that is, have in mind an outline of what you have to say. Now tell the class about your walk. Your talk need not be long, but it should be interesting.

### 67. Sentence Study

Some pupils were asked to add interesting words or groups of words to the plain sentences given under the Group Exercise on page 112. The teacher said, pointing to the list, "Dress these plain sentences in beautiful clothes. Dress them for a party or masquerade or a play on the stage. Put on them coats and dresses of many colors." Notice how the pupils added one bright word or word group after another as they worked together, with the help of the teacher, to dress the sentence "The dog growled." The following is the finished sentence:

*The* old hunter's big black *dog*, which was not pleased to see the two red-blanketed Indians approach its master's cabin, *growled* fiercely and barred the way to the open door, in which the hunter himself, with his rifle under his arm, stood quietly waiting for his strange visitors.

Then the class divided the long sentence into as many short ones as they could, with the following result:

The old hunter had a dog● It was a big black animal● It was not pleased with what it saw● Two red-blanketed Indians were approaching its master's cabin● The animal growled fiercely● It barred the way to the open door● In that door stood the hunter himself● He had his rifle under his arm● He stood quietly waiting for his strange visitors●

One pupil, working alone, changed the plain sentence "The horse galloped" to the following:

*The big black riding horse, called by the name of Black Jack, that was always treated kindly by his master, galloped as fast as he could.*

The same pupil added words and word groups to the sentence "A man stood there," until the plain sentence became the following:

*A big jolly fat man, who was talking to another fat man, stood there, where the women's fur coats were sold at very low prices.*

The same pupil changed the plain sentence "Wild geese were flying" to the following sentence:

*Many wild geese on their way from Lapland, where a boy named Nils had many interesting adventures, were flying at full speed over Lake Michigan.*

**Group Exercise.** 1. Working together with your classmates, add interesting words or groups of words to each of the plain sentences in the list below. Keep adding to each sentence,<sup>38</sup> as long as you have bright ideas for it, but avoid inserting any *and's*, *so's*, or *then's*. The teacher will write each addition on the board where it belongs in the growing sentence. Read the completed



sentence. Is it clumsy or foolish? Can you improve it in any way?

2. When all the sentences have been completed, read each one, dividing it into as many short sentences as you can. Drop the voice and make a clear-cut pause at the end of each short sentence.

1. The dog growled.
2. The horse galloped.
3. The Indian waited.
4. The girls laughed.
5. A man stood there.
6. The house was empty.
7. The children hurried.
8. Wild geese were flying.
9. The car stopped.
10. Work began.
11. The cat escaped.
12. The boy received a rifle.
13. The book proved interesting.
14. The child spilled the ink.
15. A tent could be seen there.

### 68. Story-Telling

#### CLIMBING TO THE EAGLES' NEST

##### I

It was dangerous business, that three-hundred-foot climb up the steep face of the mountain top. Fortunately the rock was seamed and scarred, and out of the crevices grew bushes and

stunted trees which gave me a sure foothold and sometimes a lift of a dozen feet on my way up. As I climbed, the eagles circled lower and lower; the strong rustling of their wings was about my head continually; they seemed to grow larger, fiercer, every moment, as the earth and the pointed tree tops dropped farther below. There was a good revolver in my pocket, to use in case of necessity; but had the great birds attacked me I should have fared badly, for at times I was obliged to grip hard with both hands, my face to the cliff, leaving the eagles free to strike from above and behind. I think now that had I shown fear in such a place, or shouted, or tried to frighten them away, they would have swooped upon me, wing and claw, like furies. But I kept steadily on my way, apparently giving no thought to the eagles,—though deep inside I was anxious enough,—and reached the foot of the tree in which the nest was made.

I stood there a long time, making up my mind what to do next. The tree was easy to climb, but the nest—a huge affair, which had been added to year after year—filled the whole tree top, and I could gain no foothold, from which to look over and see the eaglets, without tearing the nest to pieces. I did not want to do that, and I doubted whether the mother eagle would allow it. A



dozen times she seemed on the point of dropping on my head to tear it with her talons; but always she veered off as I looked up quietly.

From the foot of the tree the cliff rose abruptly to a ledge above the nest, but the way to it was such a dizzy climb that I feared to undertake it. But, very cautiously, I began it at last, crept up and out twenty feet, and dropped with great relief on a broad ledge that was covered with bones and fish scales, the remains of many a savage feast. Below me, almost within reach, was the nest, with two dark, scraggly young birds resting on twigs and grass, with fish, flesh, and fowl in a gory, skinny, scaly ring about them — the most savage-looking household into which I ever looked. — WILLIAM J. LONG, "Wilderness Ways" (Adapted)

**Oral Exercise.** 1. After you have read this exciting story, read it again, but now divide it into many short sentences, as you have done with other stories.

2. Find in the story each of the words in the list below. For each give one or more words of your own that have the same or nearly the same meaning. Use your word or words in that sentence in the story in which the listed word is used. Let the dictionary help you in your search for the most fitting words.

dangerous	fiercer	anxious	abruptly
fortunately	necessity	hugely	dizzy
foothold	attacked	affair	relief
strong	fared	doubted	remains
continually	apparently	allow	household

3. As briefly as you can, tell the story. Perhaps you and your classmates, working together, will first write an outline of it on the board. In that case, refer to the

section earlier in this half-year's work in which you studied making outlines.

**Group Exercise.** Your classmates will try to show you how you might have told the story more briefly without leaving out the most interesting points.

### 69. More Story-Telling

#### CLIMBING TO THE EAGLES' NEST

##### II

But even as I looked and wondered, and tried to make out what other game had been furnished the young savages, a strange thing happened, which touched me as few things ever have among the wild creatures. The eagles had followed me closely along the last edge of rock, hoping no doubt in their wild hearts that I would slip, and end their troubles, and give my body as food to the young. Now, as I sat on the ledge, peering eagerly into the nest, the great mother bird left me and hovered over her eaglets, as if to shield them with her wings from even the sight of my eyes. But the father eagle circled over me still. Lower he came, and lower, till with a supreme effort of daring he folded his wings and dropped to the ledge beside me, within ten feet, and turned and looked into my eyes. A moment later the mother bird dropped to the edge of the nest. And there we sat, we three, with the wonder upon us all, the young eagles at our feet, the cliff above, and three hundred feet below, the spruce tops of the wilderness.

I sat perfectly still, which is the only way to reassure a wild creature; and soon I thought the eagle had lost his fear. But the moment I rose to go he was in the air again, circling restlessly above my head with his mate, the same wild fierceness in his eyes as he looked down.

A half hour later I regained the bottom of the cliff, and sat down under the spruces to rest and think my adventure over. —

WILLIAM J. LONG, "Wilderness Ways" (Adapted)

**Oral Exercise.** 1. Find each of the following words in the story. Give a word or two of your own that will fit the sentence in the story as well or nearly as well as the listed word. Use the dictionary to help you find the most suitable words.

looked

peering

reassure

wondered

eagerly

restlessly

furnished

shield

fierceness

strange

supreme

regained

wild

daring

adventure

2. Read the story as many short sentences, dropping your voice and pausing distinctly at the end of each.

3. Very briefly tell the second part of the story. If you can add a very different ending for it, do so for the entertainment of your classmates.

**Group Exercise.** The class will tell you, when you have finished your story, whether the ending you added is the most interesting that can be invented. They will try to point out how it might have been made more exciting or surprising.

## 70. Still More Story-Telling

**Written Exercise.** Try to imagine an ending for the story of climbing to the eagles' nest that will be very different from the one in the book as well as from those told

in the preceding exercise. Perhaps the following suggestions will help you to think of an ending that will greatly surprise and entertain the class when you read it:

1. When the hunter reached the ledge over the eagles' nest, he may have seen something glitter in the nest. Perhaps he thought it was pieces of gold brought there by the eagles. Perhaps it was gold. Perhaps, during the years they lived there, the eagles gathered a large store of the precious metal. It is a well-known fact that crows will collect shiny objects, which they hoard in their nests. Not wishing to harm the eagles, the hunter decided to —.

2. When the hunter reached the ledge, he found a cave there. He entered the cave. It was clear that long ago some one had lived there. As the hunter looked about in the cave, he spied in one corner a —.

3. As the hunter looked about him from the ledge, he discovered on the other side of the mountain an Indian tepee with a fire before it. He decided to —.

4. On his way down the face of the mountain top, the hunter was suddenly attacked by one of the eagles. He fired his revolver and killed the bird. Unfortunately he lost his grip on the pistol as he shot, and it fell from his hand. Then the other eagle attacked him. The hunter would surely have lost his life, had there not appeared at that moment —.

Write your ending for the story.

### 71. Study of Two Poems<sup>9</sup>

**Oral Exercise.** Here we have two rain poems. After your teacher has read them to you, read them yourself silently. Then read to the class the one you prefer.



### RAIN IN SUMMER

How beautiful is the rain !  
 After the dust and heat,  
 In the broad and fiery street,  
 In the narrow lane,  
 How beautiful is the rain !

How it clatters along the roofs,  
 Like the tramp of hoofs !  
 How it gushes and struggles out  
 From the throat of the overflowing spout !  
 Across the windowpane  
 It pours and pours ;  
 And swift and wide,  
 With a muddy tide,  
 Like a river down the gutter roars  
 The rain, the welcome rain !

1911A  
 1192107  
 19101

The sick man from his chamber looks  
At the twisted brooks ;  
He can feel the cool  
Breath of each little pool ;  
His fevered brain  
Grows calm again,  
And he breathes a blessing on the rain.

From a neighboring school  
Come the boys,  
With more than their wonted noise  
And commotion ;  
And down the wet streets  
Sail their mimic fleets,  
Till the treacherous pool  
Ingulfs them in its whirling  
And turbulent ocean.

Near at hand,  
From under the sheltering trees,  
The farmer sees  
His pastures, and his fields of grain,  
As they bend their tops  
To the numberless beating drops  
Of the incessant rain.

In the country, on every side,  
Where far and wide,  
Like a leopard's tawny and spotted hide,  
Stretches the plain,  
To the dry grass and the drier grain  
How welcome is the rain !

HENRY W. LONGFELLOW





### A SUDDEN SHOWER \*

Barefooted boys scud up the street,  
Or scurry under sheltering sheds ;  
And schoolgirl faces, pale and sweet,  
Gleam from the shawls about their heads.

Doors bang ; and mother-voices call  
From alien homes ; and rusty gates  
Are slammed ; and high above it all,  
The thunder grim reverberates.

And then, abrupt,—the rain ! the rain !  
The earth lies gasping ; and the eyes

\* From the biographical edition of the complete works of James Whitcomb Riley, copyright, 1913. Used by special permission of the publishers, The Bobbs-Merrill Company.

Behind the streaming windowpane  
Smile at the trouble of the skies.

The highway smokes ; sharp echoes ring ;  
The cattle bawl and cowbells clank ;  
And into town comes galloping  
The farmer's horse, with steaming flank.

The swallow dips beneath the eaves,  
And flirts his plumes and folds his wings ;  
And under the catawba leaves  
The caterpillar curls and clings.

The bumblebee is pelted down  
The wet stem of the hollyhock ;  
And sullenly, in spattered brown,  
The cricket leaps the garden walk.

Within, the baby claps his hands  
And crows with rapture strange and vague ;  
Without, beneath the rosebush stands  
A dripping rooster on one leg.

JAMES WHITCOMB RILEY

**Oral Exercise.** 1. Are both poets pleased that the rain has come? Which lines show each one's pleasure?

2. In which poem is the sound of the falling rain described? Read the lines. Mention the sounds, other than that of the dropping rain, that are spoken of in each poem.

3. Which poem gives a picture that you have yourself seen? Read the stanza that presents this picture.

**Written Exercise.** 1. Write a short sentence or two for each stanza of the first poem. Let your sentence or two give the picture of that stanza. Thus, for the third stanza, you might write:

The sick man is glad of the rain. It has cooled the air and made him feel better.

2. In the same way write a short sentence or two for each stanza of the second poem. Thus, for the first stanza you might write:

Barefooted boys and sweet-faced girls hurry to shelter.

**Group Exercise.** 1. Let a team<sup>4</sup> of six pupils practice reading Longfellow's rain poem aloud. Each pupil on the team should practice one stanza until he can read it loud enough, distinctly enough, and with proper emphasis to make the meaning clear to every listener. His classmates on the team will help him improve his reading.<sup>11</sup> Then the team may stand before the class in a row and read the poem, each pupil giving the stanza he has practiced. There should be no long-drawn pauses between readers, that is, between stanzas. The reading should be as smooth and unbroken as if done by only one person.

2. In the same way another team may practice Riley's rain poem and read it to the class. Perhaps a team of boys will read the one poem and a team of girls the other.

3. Shall visitors be invited to hear these teams read? Shall a pupil be sent to another classroom to give the invitation? Or shall a class letter of invitation be written to those pupils and sent over by messenger?

**72. Word Study**

**Oral Exercise.** 1. From the second and third columns below choose words which are opposite in meaning to those in the first:

wise	beautiful	handsome
brave	cowardly	cruel
ugly	foolish	silly
gentle	unkind	timid
kind	rough	unwise

2. For each of the words below find another which is opposite to it in meaning:

pleasant	bad	wrong	left
right	happy	gloomy	unhappy
good	stupid	disagreeable	untrustworthy
honest	careful	dishonest	thoughtless

3. For each word below try to find more than one word of opposite meaning:

honesty	wisdom	truth	laughter
care	darkness	success	obedience
friend	courage	laziness	sickness
pleasure	cruelty	wealth	war

4. Use each word above in sentences which show that you understand exactly what it means.

5. Use in a sentence a word opposite in meaning to the first word in the preceding lists. In the same way make sentences for the other words. Let your sentences be interesting, give information, or be entertaining to your classmates.

**73. Review — Oral<sup>24</sup>**

**Oral Exercise.** Look through the pages of this book that you have been studying. Which lessons did you enjoy most? Which stories did you like best? Which letters gave you the most fun to write? Which is your favorite poem? Give a short talk to the class, answering these questions.

**Group Exercise.** 1. The class will place on the board as long a list of questions as they can think out for criticizing talks by pupils. The teacher will write each question as one pupil after another suggests it.

2. The class will criticize your short talk in the light of the list of questions on the board.

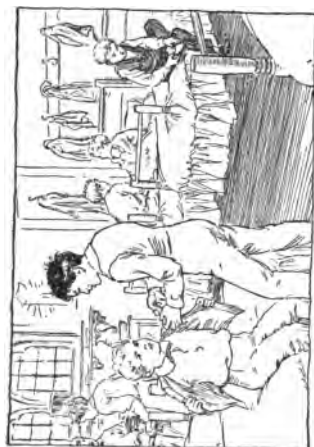
**74. Review — Written<sup>24</sup>**

**Written Exercise.** You would not think the following passage was a business letter. It needs to be arranged properly and supplied with capital letters and punctuation marks. Besides, the body of the letter should be written as three paragraphs. Make a neat and correct letter of the following:

the haynes toy & novelty co 1616 superior street cleveland  
ohio june 10 1921 mr t p stetson 17 school street geneva pa  
dear sir we are glad to have your order of the 4th inst it will  
receive our immediate attention we congratulate you on the suc-  
cess you have had with our line of goods knowing that you are  
always ready for new ideas we send you the following we should  
be glad to learn your opinion of it the new idea is that once every  
week you ask the pupils of the school to help you in your store

better still it might be to turn the store over to three or four selected pupils once a week two boys perhaps and two girls from the same class the pupils would be chosen from a different class each week a sign on the store might tell which class was taking charge the teachers would approve this plan the art teacher would be interested in how the pupils decorated the store windows the arithmetic teacher would be glad to learn that the pupils made no mistakes in handling the money the english teacher would be proud to have the pupils get up bright and correctly written posters why not try this scheme it may increase your sales greatly there is another matter to which we wish to call your attention we have recently decided to add pet animals to our line such as tame mice white rats squirrels and canaries do you think that you could do anything with these in your store  
very truly yours the haynes toy & novelty co

**Group Exercise.** Before school several pupils may copy on the board the preceding letter as they have corrected it. Then the class will examine these copies and point out mistakes, if there are any; and each pupil, working with a neighbor, will compare his and his neighbor's corrected letter with those on the board.



(1)



(2)



(3)



(4)

THE NEW BOY AT BOARDING SCHOOL

# INTERMEDIATE BOOK

## PART TWO \*

### 75. Telling a Picture Story

The four pictures on the preceding page tell what happened one evening at a boys' boarding school. Let us read that picture story.

**Oral Exercise.** 1. What kind of room is shown in the first picture? Notice the big boy with the black hair. Tell what you see going on.

2. In the second picture what do you see the little boy doing who was taking off his shoes in the first picture? He is a new boy at this school. This is his first night there. What are the other boys doing? How much time has passed since the first picture?

3. Do you see the boy with the black necktie in the third picture? Let us call him Tom. What is happening now? How much time has passed since the second picture?

4. Tell what is happening in the fourth picture.

5. Now tell the whole story.<sup>1</sup> Tell it as if you were one of the boys at the boarding school. Tell it as you saw it end. Different pupils will probably imagine very different endings.

\* NOTE TO TEACHER. It is suggested that teachers starting classes at this place in these lessons read carefully Part One of the book, the Preface, and the numbered Notes to the Teacher that immediately precede the Index.



**Group Exercise.**<sup>4</sup> After each telling of the story the class will talk about it with the following questions in mind:

1. Did the speaker give his story an exciting ending?
2. Did he drop his voice and make a short pause at the end of each sentence?
3. Did he run his sentences together and so show that he needs to learn more about sentences and about speaking?
4. Did he speak loud and distinctly enough?<sup>11</sup>

**Written Exercise.** Try to make up a more interesting and unexpected ending than any speaker has told. Write it as a surprise to your classmates.

**Group Exercise.** After several story endings have been read to the class others may be copied on the board, perhaps before school. The class will read these for the purpose of discovering whether the sentences are written correctly. The following questions will help to make this clear:

1. Are some of the sentences so written that it is difficult to tell where one sentence ends and another begins?
2. Does each sentence begin with a capital letter?
3. Does each sentence end with the proper punctuation mark?
4. Do these compositions show that the writers need to learn more about sentences and how to write them?

## 76. Sentence Study: the Subject of a Sentence

The boy	Horses	The flag of our country
The tall boy	Circus horses	The street-car conductor
The studious boy	The old woman	Our neighbor's cat

**Oral Exercise.** 1. Make three sentences about each of the preceding subjects. Begin each sentence with the words in the list at the bottom of the preceding page. Thus, you might make the following three sentences about *The boy* and beginning with *The boy*:

The boy enjoyed the funny story.

The boy climbed into the old apple tree.

The boy built a coop for his rabbits.

2. Which of the following groups of words are sentences?

- |  |                                     |
|--|-------------------------------------|
| 1. The girl.                             | 5. The bird.                        |
| 2. The bright schoolgirl.                | 6. The bird in the tree.            |
| 3. The girl on the sidewalk.             | 7. The bird in the tree is singing. |
| 4. The girl sat on the bench.            | 8. The little bird on the nest.     |
| 9. The farmer.                           |                                     |
| 10. Drove carefully over the old bridge. |                                     |
| 11. The farmer's fine horses.            |                                     |
| 12. Were in the pasture.                 |                                     |

3. Add something to the groups of words which are not sentences, so that they will be sentences.

Every sentence, whether long or short, has two parts; one part tells what the sentence is about. Thus, in the sentence "Bears growl," the sentence is about *bears*. In the sentence "Eagles fly high," the sentence is about *eagles*. In the sentence "That autumn day was beautiful," the sentence is about *that autumn day*.

**Oral Exercise.** Tell what each of the sentences at the top of the following page is about.

1. Boys can run fast.
2. That girl reads well.
3. The weasel escaped.
4. Elephants are intelligent.
5. The little girl sang sweetly.
6. Ruth wrote a letter.

**The part of a sentence that tells what the sentence is about is called the subject.**

**Oral Exercise.** Point out the subject of each of the following sentences:<sup>39</sup>

1. A delicious cake stood on the table.
2. The cake was very soon eaten.
3. Lost time is never found again.
4. The used key is always bright.
5. A new broom sweeps clean.
6. The schoolhouse could be seen not far away.
7. The old hut was destroyed by fire.
8. The kitten lay on the rug.
9. The brave dog jumped into the water.
10. The ship was sinking fast.
11. A large automobile whizzed by.
12. Five laughing children were in it.
13. The sun was shining brightly.
14. Brightly the sun shone.
15. Swiftly the train roared past them.

### **77. Sentence Study: the Predicate of a Sentence**

**Oral Exercise.** 1. Beginning your sentences with the words below, make three sentences about each of the following:

The unexpected telegram  
Mary's sunbonnet

Doctor Brown's automobile  
The laughing children

2. Fill the blanks in the following groups of words so as to make complete sentences of them:

1. — lay in the pasture.
2. — stood patiently in the barn.
3. — flew from the mast.
4. — rippled in the breeze.
5. — returned safely from the battlefield.
6. — marched with his comrades.

3. Are any of the following groups of words sentences?

- |                                 |                               |
|---------------------------------|-------------------------------|
| 1. Robinson Crusoe.             | 7. Shouted loudly.            |
| 2. Made a board.                | 8. Those schoolboys.          |
| 3. Those wild horses.           | 9. Flew over the housetops.   |
| 4. Will be in harness some day. | 10. A flock of wild geese.    |
| 5. The big dog.                 | 11. Giggled most of the time. |
| 6. Barked angrily.              | 12. The happy little girl.    |

4. Which of the groups above can be used as subjects of sentences? Which cannot be used as subjects? Can you use some of these with subjects and so make sentences?

You see that a sentence consists of two parts, a subject and another part. The subject alone does not make a sentence. If I say "Robinson Crusoe," and nothing more, you at once ask, "What about Robinson Crusoe?" If, on the other hand, I say only, "made a board," you at once ask, "Who made a board?" Both ideas are necessary to make the complete thought.

The subject of a sentence tells what the sentence is about. The other part of the sentence, the part that

says something about the subject, is called the predicate. Thus, the subject of the sentence "Robinson Crusoe made a board" is *Robinson Crusoe*. And the words *made a board* are what is said about Robinson Crusoe; they form the predicate of this sentence.

**Oral Exercise.** Tell what is said about the subject of each of the following sentences:

- |                           |                           |
|---------------------------|---------------------------|
| 1. Birds fly.             | 5. The boy shot the deer. |
| 2. Grass grows.           | 6. Iagoo made the bow.    |
| 3. Snow melts.            | 7. Hiawatha grew strong.  |
| 4. The sun shines warmly. | 8. The red deer fell.     |

**The part of a sentence that tells what is said about the subject is called the predicate.**

**Oral Exercise.** 1. Point out (1) the subject and (2) the predicate of each of the following sentences:<sup>39</sup>

1. The animal escaped into the swamp.
2. The hunter hurried after it.
3. His rifle rested on his right arm.
4. The sun was shining brightly.
5. The excited dogs barked furiously.
6. The frightened animal suddenly climbed a tree.
7. Suddenly the frightened animal climbed a tree.
8. The dogs gathered at the foot of the tree.
9. The hunter looked up into the branches cautiously.
10. Cautiously the hunter looked up into the branches.
11. Up into the branches the hunter cautiously looked.
12. Very carefully the hunter raised his gun.
13. The schoolhouse stood at the foot of a wooded hill.
14. A low murmur might be heard on a drowsy summer's day.

15. The pupils were learning their lessons.
16. Ichabod Crane's pupils certainly were not spoiled.
17. The teacher played with the larger boys after school.

2. Using the following groups of words as subjects, supply them with suitable predicates, and so make sentences:

1. The jolly sailor
2. Two brave soldiers
3. The well-dressed young woman
4. A sparrow
5. Monkeys
6. A herd of sheep
7. One dozen eggs

3. Using the following groups of words as predicates, supply them with suitable subjects, and so make sentences:

1. climbed the mountain
2. swam across the lake
3. was grazing in the meadow
4. looked in at my window
5. washed his hands
6. drove the car most carefully
7. dressed her doll

### 78. Correct Usage

Some pupils use incorrectly the words that are in italics in the sentences below. Here they are correctly used.

1. *Then* I saw that he was taller *than* I.
2. Let us go *into* the house. Frank is *in* the house.

3. The man walked *into* the room. Then he walked up and down *in* the room.

4. I want to *borrow* your book. Will you *lend* it to me?

5. *Empty* this pail, but do not *spill* any of it on the floor.

6. *Empty* the basket of apples into this box. Be careful to *spill* none as you *empty* the basket.

7. The car *stood* at the corner. It *remained* there an hour.

8. We *remained* indoors while it rained.

9. *Let* us play ball. *Let* him play with us. *Let* him go home. *Let* him do what he wants to do.

10. *Leave* him in the boat if he wants to stay there. *Leave* him alone, and *let* us go without him. *Leave* him until he plays fair.

**Oral Exercise.** 1. Read the preceding sentences repeatedly. Then make sentences of your own that contain the words in italics.<sup>20</sup>

2. Read the following sentences aloud:

1. Is this *as far as* they went?

2. Yes, that is *as far as* they went.

3. Did they go no farther *than* that?

4. No, that is *as far as* they went.

**Written Exercise.** Write on the board a sentence containing one of the words or groups of words in italics in the four sentences above.

The sentences below show the correct use of *like*, *as*, and *as if*:

1. My brother is *like* me.

2. He handles a boat *as* I handle it.

3. He rows *as* I row; he steers *as* I steer.

4. He talks *as if* I could not hear well. He laughs *as if* he enjoyed the joke. He laughs *as* I often laugh.

5. He talks *like* an excited person. He smiles *like* an excited person. He looks *like* a good student.

6. Do it *like* this. Do it *as* I do it. Do it *as if* you meant business. Do it *as* your brother does it.

7. Speak distinctly *as* you should speak.

**Oral Exercise.** In the preceding sentences, which of the words in italics are followed by a group of words that makes a sentence? Which are followed simply by a word or by a group of words that does not make a sentence?

*As* and *as if* are used before a group of words that makes a sentence.

*Like* should never be used before a group of words that makes a sentence.

**Oral Exercise.** Read frequently the sentences that precede these two rules. It will be one way of helping you to avoid a common mistake in the use of *like*.

## 79. Study of a Poem<sup>9</sup>

### ABOU BEN ADHEM

Abou Ben Adhem (may his tribe increase !)  
Awoke one night from a deep dream of peace,  
And saw within the moonlight of his room,  
Making it rich, and like a lily in bloom,  
An angel writing in a book of gold.  
Exceeding peace had made Ben Adhem bold,  
And, to the presence in the room, he said,  
"What writest thou?" The vision raised its head,



And, with a look made of all sweet accord,  
Answered, "The names of those who love the Lord!"  
"And is mine one?" asked Abou. — "Nay, not so,"  
Replied the angel. Abou spoke more low,  
But cheerly still; and said — "I pray thee, then,  
Write me as one that loves his fellow-men."  
The angel wrote and vanished. The next night  
It came again, with a great wakening light,  
And showed the names whom love of God had blest;  
And lo! Ben Adhem's name led all the rest!

LEIGH HUNT

**Oral Exercise.** 1. How was it that Abou Ben Adhem could see an angel in his room at night? Was he afraid of the angel? What two questions did he ask?

2. What did Abou Ben Adhem ask the angel to do?

3. What was it that the angel showed him the next night?

4. Try to express in a different way the thought of each of the following groups of words, which are taken from the poem. Thus, you might express the thought of the second group in these words:

Since Ben Adhem was a good man, he had no fear.  
Ben Adhem's conscience was clear. He was afraid of no one.  
Ben Adhem had the courage of a man whose mind is at peace.

1. "may his tribe increase"

2. "Exceeding peace had made Ben Adhem bold"

3. "with a look made of all sweet accord"

4. "Abou spoke more low, but cheerly still"

5. "It came again, with a great wakening light"

## 80. Letter Writing

**Cable Address:**

*Animartin*  
Tom Martin,  
*President*  
Dorothy Martin,  
*Secretary*

**MARTIN & MARTIN**  
**DEALERS IN WILD ANIMALS**  
10 BROADWAY  
NEW YORK, N.Y.

**Regular Quarterly**  
**Shipments from**  
**Mombasa**  
**We maintain**  
**skillful hunters in**  
**Asia and Africa**

DICTATED BY TM

October 1, 1920

Mr. Fred Gregory  
1487 Sinclair Avenue  
Cincinnati, Ohio

Dear Mr. Gregory:

We take pleasure in announcing that we have just received a shipment of choice baby lions and tigers from our station in East Africa. We know that you have been looking for first-class animals of this sort to add to your private collection. We shall be glad to make a selection for you and ship them to your address. We should prefer, however, to have you inspect our new stock personally and to make your own selection.

Awaiting your reply with interest,  
we are

Very truly yours,  
MARTIN & MARTIN

You may believe that Mr. Fred Gregory was surprised to receive the letter on the preceding page. Mr. Gregory is no other than our old friend Fred, twelve years old, who received letters now and then, earlier in the book, from his friend Tom. Perhaps you can guess who Martin & Martin of New York are. You will wonder how they ever became dealers in wild animals.

Tom explained the preceding letter in another, the next day, which is not given here. He said that his class at school had been playing business. Each pupil set up in business and wrote letters to his classmates. These letters were like Tom's above. Then replies were sent. The class post office was very busy that week.

One of Tom's classmates set up in business as an importer of Shetland ponies, another as a dealer in rare postage stamps, still another as a knitter of beautiful sweaters and skating caps; others offered eggs, fat turkeys, canaries, parrots, dogs, cats, and squirrels for sale. One boy went into the kite-making business; another into that of manufacturing stilts; still another, who really had rabbits to sell, sold them to his classmates through the class post office.

Perhaps you would like to start in business for yourself. You will be given an opportunity to do so in the next section. Before then it is important that you make sure that you know how to write a correct business letter. No self-respecting business house would permit an incorrect letter to leave its office. The following exercises will give you drill in correct letter writing.

**Written Exercise.** 1. Copy the letter of Martin & Martin. Then, together with a classmate, compare your copy and his with the book and correct mistakes.

2. Write the letter from dictation, and again working with a classmate compare with the book what you and he have written and correct mistakes; but there should be no mistakes now.

3. Write a reply to Martin & Martin, addressing it to a classmate, who will play that he is that company.

**Group Exercise.** 1. Whoever in the class receives an interesting reply should read it aloud for the entertainment of the class.

2. Several of the letters should be copied on the board in order that the class may criticize them in the usual way, considering one matter at a time. Perhaps a committee of pupils will write on the board a list of suitable questions for criticizing these letters.

### 81. Writing Advertisements ; More Business Letters

**Written Exercise.** Decide in what business you will set up. Write an advertisement for your business, in order that your classmates may know whether to write to you, when the writing of business letters begins. The more attractive your advertisement, the more letters you will receive, inquiring about goods and prices or ordering goods.

Print or write the advertisement on a large sheet of paper or cardboard, perhaps using colored crayons, and fasten it to the wall at the place reserved for you.

It will be a good plan to bring to school a monthly or weekly magazine and to choose the most pleasing advertisement in it for your model.<sup>40</sup>

**Group Exercise.** Only correctly written advertisements will be allowed to remain on the wall. The class will examine all advertisements fastened there. Those that show any of the following errors will be returned to the business houses for correction:

1. Words incorrectly spelled
2. Sentences that do not begin with capitals
3. Sentences that are incorrectly punctuated
4. Mistakes in English

**Oral Exercise.** You probably would be glad to explain your business to your classmates. You are looking for customers. You wish to make sure that some of the other pupils will write to you. Give a short talk to the class, telling what you have to offer.

**Written Exercise.** 1. Read the advertisements on the wall. Write a letter to the business house whose advertisement interests you most.

2. If you receive any business letters from your classmates, reply to them as a business man would.

**Group Exercise.** All letters will be examined by the class postmaster and his carriers to see whether heading, greeting, and ending are correctly written and the envelope is properly addressed. Letters incorrect in form or address will not be delivered. Instead, they will be sent to the dead-letter office. There the writers may call for them and inquire in what respect they are faulty.

## 82. Writing Abbreviations

The following abbreviations<sup>41</sup> are often used in business letters:

ABBREVIATION	MEANING OF THE ABBREVIATION
Messrs.	The plural of <i>Mr.</i> ; as, Messrs. Brown, Jones, and Smith
C. O. D.	Cash (or Collect) on delivery
f. o. b.	free on board; that is, placed free on board the freight car that will carry the article to the buyer's railroad station
etc.	et cetera; that is, and so forth
inst.	instant; that is, this month
ult.	ultimo; that is, last month
prox.	proximo; that is, next month
do.	ditto; that is, the same
O. K.	Correct; all right
the sign "&"	and; as in Martin & Martin

**Written Exercise.** 1. Copy the following sentences. They are from business letters and show the use of the abbreviations explained above. As you copy each abbreviation, refer to the list above for its meaning. In this way you will learn it well, which will help you in the exercise following this one.

1. Please send me the goods C.O.D. I do not wish to pay for them until I receive them.

2. My store is in Detroit. Your factory is in Buffalo. Your letters tell me that these machines will cost me \$25 each f.o.b.

Buffalo, which means that I am to pay the freight on them from Buffalo to Detroit, but that you will place them on the freight cars in Buffalo without any expense to me.

3. Send me your catalogue, special booklets, etc.

4. Your letter of the 29th ult. is at hand, but not your telegram of the 2d inst.

5. On the 16th prox. please ship C. O. D. 16 boxes canned beans to Messrs. Smith & Jones, Hillsdale, Mich., and 8 boxes do. to Messrs. Tompkins, Brown & Co., Geneva, O.

6. Your letter of the 4th inst. is at hand, including the monthly statement, which is O. K.

2. Write the preceding sentences from dictation ; then compare with the book what you have written and correct mistakes.

### 83. Giving Directions

Strangers often ask to be directed to places. You ought to be able to give clear, brief, and satisfactory answers to questions of that sort.

**Oral Exercise.** 1. Tell a visitor whom you meet at the front door of your school how to reach the principal's office.

2. Your desk in the schoolroom needs to be screwed more tightly to the floor. Explain exactly where your desk is, so that you will not need to point it out.

3. Direct a new pupil, whom you meet in front of the school building, to the second-grade room ; to the third-grade room ; to the fourth-grade, fifth-grade, sixth-grade, seventh-grade, and eighth-grade rooms in turn.

4. Direct your classmates (1) where to go to find a certain bird's nest; or (2) how to reach your favorite fishing place; or (3) how to get to the place where you enjoyed your last picnic; or (4) how to find a certain tree in a near-by park; or (5) what streets to take and where to go to reach a certain store the name of which you ask them to guess from your directions.

**Written Exercise.** 1. Choose a difficult place to which to direct a stranger, and write out the directions for him.

2. Write briefly such directions as a classmate would need in order to go to your house and your room for a book, or your stamp collection, or your umbrella, or something else that you need at once, supposing that you cannot go yourself. When you read him the directions he will tell whether they are clear and full enough. The class will say whether it agrees.

#### 84. Sentence Study : the Simple Subject and the Simple Predicate

Every sentence, whether it is long or short, can be separated into its two main parts, its subject and its predicate. Notice that each of the following sentences is separated into its two main parts:

SUBJECT	PREDICATE
1. Fire	burns.
2. The wood <i>fire</i> in the grate	<i>burns</i> brightly and warmly.
3. Lions	roar.
4. The trained <i>lions</i> in the circus	<i>roar</i> loud and long for their food.



When the subject consists of a group of words, as in the second sentence at the bottom of the preceding page, some one word in the group is the principal word. Thus, in that second sentence the word *fire* is the principal word of the subject. It is called the **simple subject**. The other words are only added to the principal word.

In the same way, when the predicate consists of a group of words, as in the sentence mentioned, some one word in the group is the principal word. Thus, in the second sentence, already mentioned, the word *burns* is the principal word of the predicate. It is called the **simple predicate**. The other words in the predicate are only added to the principal word.

**Exercise. 1.** In the following sentences the principal word of the subject has been omitted. A blank is in its place. Fill each blank with a suitable word.

1. The — on the farm barked at the strangers.
2. That little — won the Corn Club prize.
3. These eleven — spent several days in Washington.
4. Large delicious red — hung on the vines.
5. That beautiful high — is a hotel.

2. In the following sentences the principal word of the predicate has been omitted. A blank is in its place. Fill each blank with a suitable word.

1. The wild geese — to the south.
2. The young man — loud and long over the joke.
3. The horse — patiently at the gate.
4. The street car — slowly on down the crowded street.
5. The airplane — swiftly out of sight.

**Exercise.** What is the complete subject of each of the following sentences? What is the entire predicate? Point out the principal word of the subject; that is, point out the simple subject. Point out the principal word of the predicate; that is, point out the simple predicate.

1. The fire in the furnace burns steadily night and day.
2. The water in the pail on the porch freezes after sunset.
3. Mrs. Granger's children grew strong and healthy on the farm.
4. The winter stars twinkle brightly in the evening sky.
5. The young birds flew excitedly about the orchard.
6. The old lions in the lion house roared most of the afternoon.
7. The pupils of the sixth grade went on a school picnic.
8. The tall stranger walked nervously up and down the long hallway.
9. A very pretty old lady smiled at us from the window.
10. The large black animal leaped into the cold water.
11. Many good and strong men died on the field of battle.
12. A rickety chair stood in one corner of the deserted hut.

**85. Sentence Study: the Subject Not at the Beginning of the Sentence**

1. The boys ran quickly across the field.
2. Quickly across the field ran the boys.
3. Across the field the boys ran quickly.

**Oral Exercise.** What is the subject of the first sentence above? Of the second sentence? Of the third sentence?

**Oral Exercise.** 1. The subject of each of the sentences on the following page is not at the beginning of its sentence. Change the order of the words, and read each sentence with the subject first.

2. What is the subject of each sentence? The predicate? Point out the simple subject; the simple predicate.

1. Swiftly into the chicken yard swooped the hungry hawk.
2. Loudly clucked the old hen.
3. In that village lived Rip Van Winkle.
4. Among the children Rip was very popular.
5. One autumn day, in a long ramble of this kind, Rip had climbed to one of the highest parts of those mountains.
6. At the door on summer evenings  
Sat the little Hiawatha.
7. Under a spreading chestnut tree  
The village smithy stands.
8. During the night a deep snow had fallen.
9. On the thin ice two boys were skating.
10. On the table stood a large dish of delicious oranges.
11. During one of their walks through the woods the children were caught in a thunderstorm.
12. Through the parks of the city the school children rode in those fine large automobiles.
13. Did the boys go away?
14. Did the girls run down to the store at the corner?
15. Did your mother scold?

In questions the subject is usually not at the beginning of the sentence.<sup>42</sup> Thus, in the question

Did you see the circus parade?

it is clear that the subject of the sentence is *you* and that the predicate is *did see the circus parade*.

**Oral Exercise.** What is the subject and what the predicate of each of the following sentences?

1. Can the window be opened?
2. Are the girls in the garden?
3. When will the great dinner begin?
4. When will the boys go to the river?
5. Could the boys be more careful and quiet?
6. Has any girl in this room learned to sew?
7. At what time will the great dinner begin?
8. Where will the parade begin?
9. Where is that airplane going?
10. Are two men in it?
11. Who will go with me to the bakery?
12. Which rabbit belongs to you?

Sentences like those below, that express strong feeling and are followed by the exclamation mark (!), usually do not begin with the subject:

1. How intelligent that dog is!
2. How skillful the driver of the car was!
3. How much all those children enjoyed the ride!

### 86. Variety in Expression; Story-Telling

#### RIP VAN WINKLE AND THE STRANGER, IN THE CATSKILLS

1 In a long ramble on a fine autumnal day, Rip had uncon-  
 2 sciously scrambled to one of the highest parts of the Catskill  
 3 Mountains. He was after his favorite sport of squirrel shooting,  
 4 and the still solitudes had echoed and reëchoed with the reports  
 5 of his gun. Panting and fatigued, he threw himself, late in the  
 6 afternoon, on a green knoll from which, through an opening  
 7 between the trees, he could overlook all the lower country for  
 8 many a mile of rich woodland. He saw at a distance the lordly .

9 Hudson, far, far below him, moving on its silent but majestic  
10 course, with the reflection of a purple cloud or the sail of a  
11 lagging bark here and there sleeping on its glassy bosom. Evening  
12 was gradually advancing; the mountains began to throw  
13 their long blue shadows over the valleys; and Rip saw that it  
14 would be dark long before he could reach the village.

15 As he was about to descend, he perceived a strange figure  
16 slowly toiling up the rocks and bending under the weight of  
17 something he carried on his back. He was surprised to see any  
18 human being in this lonely and unfrequented place. On nearer  
19 approach he was still more surprised at the singularity of the  
20 stranger's appearance. He was a short, square-built old fellow,  
21 with thick bushy hair and a grizzled beard. His dress was of  
22 the antique Dutch fashion, — a cloth jacket strapped round the  
23 waist, several pairs of breeches, the outer one of ample volume,  
24 decorated with rows of buttons down the sides and bunches at  
25 the knees. He bore on his shoulder a stout keg that seemed  
26 full of liquor, and made signs for Rip to approach and assist  
27 him with the load. — IRVING, "Rip Van Winkle" (Adapted)

**Oral Exercise.** 1. Find the following groups of words in the preceding selection, and express the thought of each in as many different ways as you can. Thus, you might express the thought of the first group of words in these different ways:

On a long walk one beautiful day in the fall

During an autumn day's outing

On an extended tramp one pleasant day in early October

1. In a long ramble on a fine autumnal day.

2. He was after his favorite sport.

3. Panting and fatigued, he threw himself on a green knoll.

4. He could overlook all the lower country.
5. He saw at a distance the lordly Hudson.
6. Moving on its silent but majestic course.
7. With the reflection of a purple cloud sleeping on its glassy bosom.
8. Evening was gradually advancing.
9. He perceived a strange figure.
10. On nearer approach he was surprised.
11. He was surprised at the singularity of the stranger's appearance.
12. He made signs for Rip to approach and assist him with the load.

2. Invent an ending for the story that begins in the preceding selection. You have probably read the story by Irving. That is a long story. You are now asked to make up a short one and a different one. Think of what might have happened after the stranger asked Rip to help carry the keg. Perhaps Rip refused. What then? Or perhaps Rip helped the stranger and went with him to his cabin on the mountainside. What then? Or perhaps — But you must invent it yourself and tell it to entertain your classmates.

**Group Exercise.** After each story is told, the class will tell the speaker what deserves praise in his story and his way of speaking, and what could be improved. The following questions will be useful in these criticisms:\*

1. Did the speaker stand well?
2. Did he speak clearly and not too fast?
3. Was his first sentence interesting? If not, how could it have been made so?

4. Did he end his talk definitely? If not, how could he have improved it?
5. Did he stick to his story or bring in unnecessary things?
6. What words or expressions did he use that were new or unusual?
7. What speech errors do you wish to correct?

**Written Exercise.** Study for punctuation and spelling one of the two paragraphs in the selection from Irving on page 147; then write it from dictation.

### 87. Study of a Poem<sup>9</sup>

#### "AMERICA FOR ME"

'T is fine to see the Old World, and travel up and down  
Among the famous palaces and cities of renown,  
To admire the crumbly castles and the statues of the kings, —  
But now I think I've had enough of antiquated things.

*So it's home again, and home again, America for me!  
My heart is turning home again, and there I love to be,  
In the land of youth and freedom beyond the ocean bars,  
Where the air is full of sunlight and the flag is full of stars.*

Oh, London is a man's town, there's power in the air;  
And Paris is a woman's town, with flowers in her hair;  
And it's sweet to dream in Venice, and it's great to study Rome;  
But when it comes to living there is no place like home.

I like the German fir-woods, in green battalions drilled;  
I like the gardens of Versailles with flashing fountains filled;  
But, oh, to take your hand, my dear, and ramble for a day  
In the friendly western woodland where Nature has her way!

I know that Europe's wonderful, yet something seems to lack :  
The Past is too much with her, and the people looking back.  
But the glory of the Present is to make the Future free, —  
We love our land for what she is and what she is to be.

*Oh, it's home again, and home again, America for me !  
I want a ship that's westward bound to plow the rolling sea,  
To the blessed Land of Room Enough beyond the ocean bars,  
Where the air is full of sunlight and the flag is full of stars.*

HENRY VAN DYKE

**Oral Exercise.** 1. Which stanza of this patriotic poem do you like best? Point out to your classmates what you like in the stanza; then read the stanza aloud in such a way as to make them see that you enjoy it.

2. In the same way tell which stanza is your second choice.

**Group Exercise.** Let the class be divided into groups, or teams, of four pupils each. Let each of the four pupils of each team practice reading aloud a different one of the four stanzas not in italics. Let every pupil practice reading aloud the two stanzas in italics. When a team is called before the class, let each member of it read aloud the stanza that is his. After each stanza so read the entire team should read in concert the first stanza in italics, except after the fourth reader's stanza, which should be followed by the second stanza in italics, read by the entire team.<sup>4</sup>

Let other teams stand before the class and read, each trying to read best. Perhaps the parents of the pupils



should be invited to this contest among the teams. While preparing for it, it would be well to review the vocal drills on earlier pages.

**Written Exercise.** Read several times the two stanzas in the poem that are printed in italics. Notice the capital letters, the punctuation marks, and the spelling of the words. Write the two stanzas from dictation.

**Memory Exercise.** After a few readings of the poem you will find that you can repeat it from memory. Then the poem may be recited instead of read by the different teams.

### 88. Giving a Patriotic Talk ; Making a Book

**Oral Exercise.** Give a short talk<sup>1</sup> that will tell how glad and proud you are to be in America. Choose one of the following subjects as the title of your talk :

1. A Glorious Event in American History
2. The Size and Strength of America
3. How America Means Freedom
4. Why My Parents Came to America
5. How America Is the Land of Opportunity
6. Great Cities in America
7. The Scenery of America
8. A Trip over America in an Airplane
9. The Interesting Rivers of America
10. Great Presidents and What They Have Done
11. My Favorite President
12. Famous American Inventors
13. A Brave American
14. Great Deeds That Have Been Done in America

Before giving your talk have clearly in mind the following things:

1. Your opening sentence
2. The outline of your talk; that is, a plan of what to say first, what next, and what last
3. Your closing sentence

Thus, you might begin your talk with a sentence like one of these:

1. I like to think of the great size of America.
2. I am proud to be an American, because Washington and Lincoln were Americans.
3. When my father tells me why he came to America I am proud that he came and I am glad to be here.
4. America is the land where a poor boy may become president.
5. "America for me!"
6. I am glad that America is the strong friend of the little countries of the world.

You might close your talk with a sentence like one of the following:

1. For these reasons I am glad that I belong to the land "where the air is full of sunlight and the flag is full of stars."
2. When I think of these things, I say, "America for me!"
3. Of course there are other good countries, but I like America best.
4. I count myself lucky to belong to the wonderful country I have been describing to you.

**Group Exercise.** The class will watch to see whether pupils make mistakes in English, as they speak, or use too many *and's*, *so's*, or *then's*.

If any pupil tries to avoid using too many of these troublesome words by beginning some of his sentences with words from the following list, he should be praised for it. Perhaps these words should be copied on the board, where all may see them, before the speaking begins.

Therefore	As a result	Meanwhile
Moreover	On the contrary	To be sure
Nevertheless	On the other hand	For example
Accordingly	It follows that	Consequently

Since you are glad to belong to America, you will wish to show it by doing something for your country.

**Group Exercise.** 1. How can a boy or girl in the sixth grade be a good citizen or patriot? Perhaps the following suggestions will help you to give a short talk answering the question:

1. Health and fire laws that boys and girls should obey
2. Fire regulations that good citizens keep in mind
3. Things that unpatriotic citizens do
4. How a good citizen drives an automobile
5. How a good citizen treats his neighbors
6. The backyard of a good citizen
7. Bad citizenship on the Fourth of July
8. Being a good citizen in the schoolroom
9. Being a good citizen on the playground
10. Being a good citizen on the street
11. A clean and polite citizen
12. A country where every boy and girl does something for the good of the country
13. A country of trained boys and girls
14. Helping the country by helping Mother

2. With your classmates plan a little book about America. Each pupil should write a short chapter for it, perhaps a page or two. He could do one of two things:

1. Tell some of the reasons that make him proud of America.
2. Tell what he must do as a young citizen if his country is to be proud of him.

Several committees of pupils should examine each chapter to make sure that it is well written. Other committees should look for pictures for the book. These may be cut from old magazines. Then there is the cover of the book, which a committee needs to plan and make. On it might be printed a title like the following:

# AMERICA

WHAT AMERICA GIVES TO US  
WHAT WE WILL GIVE IN RETURN

A BOOK

WRITTEN AND MADE BY THE AMERICAN PATRIOTS

IN

MISS SMITH'S ROOM

## 89. Correct Usage — *This, These; That, Those*

1. *This* man met *these* men in the woods.
2. *That* house is older than *those* houses.

**Oral Exercise.** 1. Read the first of these two sentences. When we say *this man*, how many men do we mean —

one or more than one? *These men* means how many men? Would it be correct to say *these man*, or *this men*? *This* is always used in speaking of how many? *These* is always used in speaking of how many?

2. Read the second sentence. Explain the use of *that*; of *those*.

***This* and *that* are used with words meaning only one person or thing; *these* and *those* are used with words meaning more than one.**

It is incorrect to say, "This kind of *a* man," "That kind of *an* animal." Say instead, "This kind of man," "That kind of animal."

**Oral Exercise.** Repeat the following sentences often. This practice will make it easier for you to use the correct forms than the incorrect ones:<sup>20</sup>

1. This kind of story is longer than that kind of story.
2. These flowers are more fragrant than those flowers.
3. Those kinds of animals are wilder than this kind.
4. That sort of girl is sure to use good English.
5. This sort of thing must stop; so must that sort.
6. These kinds of pencils last longer than that kind.
7. This kind of nuts is more expensive than that kind.
8. Which do you prefer — this kind or that kind?
9. That kind of gloves is cheap, this kind is dear.
10. Those children remember that this day is my birthday.
11. I like that kind of children. I like that kind of people.
12. This kind of shoes is cheaper than that kind.

**Written Exercise.** Write on the board four sentences, each containing one of these groups of words:

this kind of  
that kind of  
this sort of  
that sort of

### 90. Words Sometimes Mispronounced

**Exercise.** 1. Pronounce the following words as your teacher pronounces them to you. Then read the whole list several times, correctly, rapidly, distinctly, and in a pleasant tone of voice.

partner  
chocolate

surprise  
pumpkin

chestnut  
radish

2. Use in sentences the words in the list above.
3. Are there any other words that you sometimes hear pupils mispronounce?<sup>12</sup> Make a list on the board of such words, together with those above, and read them aloud from time to time.

### 91. Nouns

1. Tom saw a tree, a horse, a rider, a bridge.
2. He heard a whistle and then a groan.
3. Next morning they found the horse, the saddle, a hat, and a pumpkin.

**Oral Exercise.** What words in the first sentence are the names of objects that Tom saw? What words in the second sentence are the names of sounds that Tom heard? What words in the third sentence are the names of things that were found?

Some words are used as names of persons, places, or things; as, *boy, Tom, village, street, hat, saddle*.

**Oral Exercise.** 1. Give the names of five things which you can see from your seat in the schoolroom. Give the names of five kinds of animals which you have seen in the last week. Name four kinds of persons in the school building (as, *boy, principal*).

2. Pick out the words in the following list that may be used as names of persons, places, or things (there are thirteen such words in the list):

- |             |                 |              |               |
|-------------|-----------------|--------------|---------------|
| 1. was      | 5. road         | 9. tongue    | 13. hair      |
| 2. Tom      | 6. sharply      | 10. stranger | 14. city      |
| 3. watchdog | 7. schoolmaster | 11. in       | 15. whirlwind |
| 4. boy      | 8. girl         | 12. teacher  | 16. janitor   |

**Words that are used as names of persons, places, or things are called nouns.**

**Oral Exercise.** Point out the nouns in the following sentences:

1. One day Ali Baba had cut as much wood as his mules could carry.

2. He saw a troop of horsemen riding at full speed.

3. He drove his beasts into the bushes and hid in a tree.

4. When the captain of the robbers called a magic word, a door in the solid rock opened.

5. He saw a cavern cut in the hill, which was lighted through holes in the roof.

6. The room was filled with bales of stuffs and with heaps of coins.

7. Ali Baba now hastened home to his wife with all speed.

## 92. Common Nouns and Proper Nouns

Some nouns name particular persons, places, or things. *Hudson* is the name of a particular river. *Chicago* is the name of a particular city. Nouns of this sort are called **proper nouns**. These should always begin with capital letters.

But most nouns, instead of naming particular persons, places, or things, name whole classes of objects. Thus the name *city* may be applied not only to Chicago but also to Boston, New York, Denver, and to hundreds and thousands of other cities. The name *river* belongs to many streams, *Hudson* to only one.

Nouns (like *city*, *river*, *girl*, *teacher*, *house*, *street*) that name whole classes of persons, places, or things are called **common nouns**.

**Group Exercise.**<sup>43</sup> 1. Make a list of common nouns. The teacher will write each common noun on the board as you and the other pupils name it. The class will watch to see that no words but common nouns are put in the list.

2. Make a list of proper nouns. Your teacher will write them on the board as you and your classmates give them. Observe that every proper noun begins with a capital letter.

3. Opposite those common nouns in the list to which the teacher points, suitable proper nouns should now be written. For example, opposite the common noun *boy* the proper noun *Rupert* might be placed; opposite



the common noun *general*, the proper noun *Washington* or the proper noun *Pershing* could be written.

4. Opposite some of the nouns in the list of proper nouns, suitable common nouns should now be written. Thus, opposite the proper noun *Mississippi* could be written the common noun *river*; opposite the proper noun *America*, the common noun *continent*.

**Oral Exercise.** 1. Use in sentences some of the nouns that were written on the board in the preceding exercise.

2. Point out all the nouns in the sentences that follow.<sup>39</sup> There are thirteen altogether.

1. A grateful dog is better than an ungrateful man.
2. The ball rolled under the fence.
3. The school is a mile from Frank's house.
4. America has many large rivers. The Ohio is one of the longest.
5. This little girl is Mary.

3. Point out the whole subject of each of the preceding sentences. Point out the simple subject. Tell whether each simple subject is a noun.

4. Name in each of the sentences above several words that are not nouns.

You see that not all of the words in sentences are nouns. A little later in this book we shall learn what they are. At present we must remember that the nouns are the *naming* words. Their work in sentences is to *name* persons, places, things. The simple subject of a sentence is very often a noun. Other kinds of words, we shall soon see, do other work in sentences.

Notice the following two lists of nouns, side by side. In the first are nouns meaning one person, place, or thing. In the second are nouns meaning more than one; that is, meaning two or more persons, places, or things.

ONE	MORE THAN ONE
man	men
woman	women
tooth	teeth
foot	feet
mouse	mice
brother	brothers
brother-in-law	brothers-in-law
mother-in-law	mothers-in-law
sister-in-law	sisters-in-law
son-in-law	sons-in-law
daughter-in-law	daughters-in-law

**Written Exercise.** Write interesting and, if you wish, humorous sentences containing the nouns in the lists above.

### 93. Explaining Things <sup>4</sup>

#### ROBINSON CRUSOE MAKING A BOARD

For want of tools, want of help, and want of skill, everything that I did took up many hours of my time. For example, I was full two-and-forty days making me a board for a long shelf, which I wanted in my cave; whereas two sawyers, with their tools, would have cut six of them out of the same tree in half a day.

My case was this: It was to be a large tree which was to be cut down, because my board was to be a broad one. The tree I was three days cutting down, and two more cutting off the

boughs, and reducing it to a log or piece of timber. With long and hard hacking and hewing, I reduced both sides of it into chips, till it began to be light enough to move; then I turned it and made one side of it smooth and flat as a board, from end to end; then, turning that downward, I cut the other side till I made the plank about three inches thick, and smooth on both sides. Any one may judge the labor of my hands in such a piece of work; but labor and patience carried me through that and many other things. — DANIEL DEFOE, "Robinson Crusoe" (Adapted)

**Oral Exercise.** 1. What did Robinson Crusoe lack that made his work so slow? What was his first step in making the board? What the next? And the next?<sup>45</sup> Explain as clearly as you can how he made the board. If you wish, make the explanation as if you were Robinson Crusoe; or it might prove still more interesting if you imagined yourself to be his man Friday. As Friday, explain what you saw Robinson Crusoe do when he made the board.

2. Explain one of the following. Your classmates will watch to see whether you are able to make an explanation that is perfectly clear. This is not an easy thing to do. Before you begin to speak, have in mind the first step in your explanation, and the second step, and the following steps, if there are more than two. That is, have in mind an outline of your talk.

1. How to Put Up a Hitching Post
2. How to Make a Small Chicken Coop
3. How to Make a Coop Rat-proof
4. How to Make a Weather Vane

5. How to Make Stilts
6. How to Sweep and Dust a Room
7. How to Cook Something You Can Cook Well
8. How to Make a Work Apron
9. How to Make Buttonholes
10. How to Sew on Buttons
11. How to Wash Dishes
12. How to Start and Stop an Automobile
13. How to Make a Sunbonnet
14. How to Send a Telegram
15. How to Send Money by Money Order
16. How to Fly a Kite
17. How to Sharpen a Pencil
18. How to Tie a Bowknot
19. How to Make a Kite
20. How to Wrap Up a Book

#### 94. Letter Writing <sup>48</sup>

**Written Exercise.** Write one or more of the letters called for in the following paragraphs:

1. Your father has decided to spend a month in the country away from business. He wants his daily paper, which now goes to his address in the city, delivered for that month in the country. Write the newspaper office of this change of address. Be careful to mention both addresses and the exact dates of the beginning and the end of the change. Make up the addresses and the name of the daily paper. Make your letter so clear that no mistake is possible.

2. Read the "For Rent" columns of a newspaper and try to find from the descriptions a house that would suit your mother. Write a letter for her, answering the advertisement and asking

for fuller information. Let your letter tell exactly what the things are about which you want to know more.

3. Your mother wants (1) a woman to do the washing; (2) a cook; (3) a dressmaker. Look through the "Wanted" columns and write letters answering advertisements that look promising.

4. As you read the "Wanted" columns, you find that a boy is advertising his almost new bicycle for sale cheap. This is just what you have been looking for. Write a letter that will lead to your seeing the bicycle and having a talk with the owner of it.

5. You learn from the "Wanted" columns that a breeder of singing canaries needs a boy to help him. He also wishes to make some schoolroom a present of two fine birds, if they will be well taken care of. Write to this man.

**Correction Exercise.** Address your letter or letters to a classmate. Later, examine each letter with him in order that, together, you and he may discover and correct every mistake.

### 95. Study of a Picture

**Oral Exercise.** What interests you in the picture on page 165? The old boatbuilder is whittling a small model of a boat. See how carefully he looks at it. When he has it all shaped just as he thinks it ought to be, every curve as he wants it, he will begin to build a large boat exactly like this model. Then the boy will help. He will help the old man hold the boards and will hand him the tools he needs as he works. When it is finished, what will happen?

**Written Exercise.** Write your own story of this boat, beginning with the whittling of the model. Call it



A LESSON IN BOATBUILDING

"The Two Boatbuilders." Other pupils will make up their stories. It will be interesting to see how different they all are. Think of all that could be said about this boat and this old man and boy before you write.

Perhaps when these two boatbuilders go on their first trip in the new boat, they have an adventure. Perhaps they are just in time to see a drowning boy in the distance. He is almost too far away; but the boat has been so well designed and built that it moves swiftly through the water, and they reach him in time. Perhaps they meet a man who likes the boat so well that he asks the old man to build him several at a good price. What will they do with the money? Send the boy to a famous school where he learns to build great steel ships that cross the ocean?

You see how important it is that the old man, as he sits there, whittle a swift and beautiful model; much depends on it. No wonder that, as you see in the picture, he closes one eye and looks keenly along the keel of his little model.

**Oral Exercise.<sup>9</sup>** 1. Read and study with your teacher Longfellow's poem "The Building of the Ship."

2. If you have ever visited a shipyard, tell what you learned of the building of ships.

3. If you have ever seen a man or a boy build a rowboat, canoe, or sailboat, tell what you learned.

4. Perhaps with the help of your teacher and parents you can find pictures of famous ships—the three ships

of Columbus, the *Mayflower*, the *Great Eastern*, the *Monitor*, the *Merrimac*, the old Roman vessels which were moved by many rows of oars, the Spanish treasure-ships, and others, as well as some of the newest ocean steamers and submarines. What do all these pictures teach you about ships and shipbuilding? Give a talk to the class on this subject and use the pictures to make your talk more interesting. Perhaps you and your classmates will make a little book about shipbuilding.

### 96. Writing Quotations ; Review of Capitals and Punctuation Marks

**Exercise.** 1. Can you write on the board a sentence that will show how quotations are written? What marks are placed before and after a quotation? With what kind of letter does the first word of a quotation begin? How is a quotation separated from the rest of the sentence?

2. Turn to the Summary on pages 269-270 of this book, and read the rules which answer the preceding questions.

Sometimes a quotation is interrupted. Such words as *he said* or *they asked* break into the quoted sentence and separate it into two parts. Such an interrupted or separated or broken quotation is called a **broken quotation**.

The following is a broken quotation. Notice that it is broken into parts.

"That book," he cried excitedly, "belongs to me!"



**A comma or commas should be used to set off the words that separate the parts of a broken quotation ; as,**

"There's a book," said the man, "that you should read."

**Quotation marks should be used before and after each part of a broken quotation ; as,**

"Hello, George," cried the driver, "where are you going?"

**Written Exercise.** Rewrite each of the following sentences, changing the quotation to a broken quotation.

1. "This is a brave boy," he said.
2. He added, "I shall give him a reward."
3. The stranger asked, "Where is the post office?"
4. "Can you tell us how to reach the park?" they called.
5. The teacher said, "No pupil may go on with his work who is not in good health."
6. "If you wish, my friend, I'll tell you that story," replied the farmer.
7. "Never, never, will I permit the enemy to land here," cried the excited young officer.
8. "Where do you suppose he is going with that bundle?" I asked.
9. "I am sure that I don't know," was the reply.
10. "Well, why don't you know?" was the angry question.

**Oral Exercise.** Tell where in the following selection capital letters and punctuation marks should be inserted: <sup>47</sup>

#### SHEIK CHILLI \*

- 1 sheik chilli lived in a village in india we should call him master
- 2 chilli for he was only a boy one day he was walking along with
- 3 a vessel of oil on his head as he walked he kept thinking of
- 4 the future

\* Pronounced *shēk chill' t*

5 i shall sell this oil and with the money i shall buy a goat  
6 then i shall sell the kids and then i shall buy a cow and sell  
7 the milk till i get a large a very large sum of money then i  
8 shall buy a pair of buffaloes and a field and gain more money  
9 and build myself a house and marry a wife and have many  
10 sons and daughters by that time i shall be a very grand and  
11 important man and when my wife comes to call me to dinner  
12 i shall tell her that i'll come when i think fit with that sheik  
13 chilli threw back his head suddenly with just the proud motion  
14 with which he intended to accompany his scornful speech to  
15 his wife and down fell the vessel with the oil and broke in a  
16 hundred pieces and the oil was all spilled

17 this upset sheik chilli so much that he began to yell i have  
18 lost my goats i have lost my cows i have lost my buffaloes and  
19 my house and my wife and children.

20 that such a serious calamity should befall a man caused  
21 great pity so that the bystanders took sheik chilli to the rajah  
22 or ruler who asked him how it had all happened

23 when he heard the story he laughed this boy he said has a  
24 good heart let him be given a reward to make up for the loss of  
25 the oil — A Simla Tale, M. F. LANSING, "Quaint Old Stories"

### 97. Pronouns

1. When Sam came home, Sam saw Sam's mother cooking dinner for Sam.

2. When Mary came home, Mary saw Mary's mother cooking dinner for Mary.

**Oral Exercise.** What do you not like in the first sentence above? Improve the sentence. What words did you use instead of the noun *Sam*? Improve the second

sentence. What words did you use instead of the noun *Mary*? Is your sentence as clear as the one in the book?

It is convenient to have words which we can use instead of nouns. It saves repeating the nouns and so helps us to express our thoughts easily and without awkward sentences.

**Oral Exercise.** Improve the sentences below by using more suitable words for the nouns in italics:

John stood at the door, holding *John's* hat in *John's* hand and leaning on *John's* cane. *John* asked whether there was any work for *John*. "*John* cannot do heavy work," *John* said, "but *John* can work hard at light jobs." Mary looked *John* over. Then *Mary* took *John* to *Mary's* woodpile and asked *John* to chop *Mary's* wood for *Mary*. "*John* is hungry," said *John* to *Mary*.

The words that do this important work of taking the place of nouns in sentences are called pronouns.

The word *pronouns* means "for nouns."<sup>48</sup>

The following list contains many of these useful little words:

I	you	he	she	it	we	they	who	which
my	your	his	hers	its	our	their	whose	what
mine	yours	him	her		ours	theirs	whom	that
me					us	them		

Notice that *his*, *hers*, *its*, *ours*, *theirs*, and *whose* are written without the apostrophe.

**Oral Exercise.** 1. Use in sentences each of the pronouns in the preceding list.

2. Point out one pronoun in each of the following sentences and tell what noun it stands for. Some of the sentences contain more than one pronoun. Can you find these other pronouns?

1. Ali Baba told his wife his adventures, at which she was much amazed.

2. Presently she began to count the gold.

3. "That is a foolish piece of work," said he.

4. "Let me dig a hole and hide our treasure before our neighbors discover our secret."

5. "Well and good," she said, "but first let me measure the money, so that we may know how much it is."

6. Happy is the man that findeth wisdom.

7. The books that help you most are those that make you think most.

8. Money can do many things, but it cannot do everything.

9. He laughs best who laughs last.

10. Most powerful is he who has himself in his own power.

11. Men are born with two eyes but only one tongue, in order that they should see twice as much as they say.

12. Things don't turn up in this world until somebody turns them up.

## 98. Correct Usage<sup>49</sup>—Pronouns; *If I Were*

**Oral Exercise.** 1. In the following sentences point out the pronouns:

1. Who is it? It is he. It is she. It is we. It is they.

2. Who was it? It was I. It was he. It was she. It was we.

3. For whom is it? It is for me. It is for him. It is for her.

It is for us. It is for them.

4. To whom was it sent? It was sent to me. It was sent to him. It was sent to her. It was sent to us. It was sent to them.

5. Who is it? It is you and it is I. It is you and I. It is you and he. It is you and she.

6. For whom is it? It is for you and it is for me. It is for you and me. It is for him and me.

7. Who is it? It is I. For whom is it? It is for me.

8. You and I are going down town to get a package that is waiting for you and me.

9. When you and I are ready to go, Frank will go with you and me.

10. Whom do you see? For whom is that letter.

11. Who is the sender of it? To whom is it addressed?

12. Let this matter be a secret between you and me.

2. Many mistakes are made in the use of pronouns. By reading the preceding sentences frequently, aloud and distinctly, you will become familiar with these correct forms and will be more likely to use them in your own speaking.

3. Make sentences containing each of the pronouns in the preceding sentences. Let some of your sentences be statements and others questions.

4. Read aloud several times each of the following sentences:

1. If I were he, I should go.
2. If I were they, I should advertise.
3. If he were not so lazy, he would succeed.
4. If they were my friends, I should be happy.
5. If I were he, he would be I.
6. If I were she, she would be I.

7. If I were you, you would be I.
8. If it were colder, I should go skating.
9. If we were at home, we should be happy.
10. If she were more careful, she would use fewer *and's*.

5. Make sentences beginning with the words *If I were, If you were, If he were, If she were, If it were, If we were, and If they were.*

**Written Exercise.** Write sentences on the board that contain the following nouns and pronouns. Notice that the pronouns are not written with an apostrophe.

Frank's	hers	its	cats'	ours	whose
his	Lucy's	dog's	theirs	yours	horses'

## 99. Letter Writing

**Written Exercise.** Write one of the letters suggested in the following paragraphs and address the envelope for it.<sup>46</sup>

1. Order a book from its publishers. Name the title of the book, the author, the price, and call attention to the money order that you are inclosing.

2. Send for an air rifle that you saw advertised in a weekly magazine. Avoid misunderstandings and mistakes by omitting nothing from your letter that is needed to make clear exactly what you want and where it is to be sent.

3. You have decided to buy a little camera, but before buying from the dealer in your town you think it best to look through a camera catalogue that you have seen advertised. Write for this catalogue.

4. You own a stamp collection and wish to order some stamps for it. Write to a dealer in stamps and ask him for his price list.

5. You wish to earn money by raising chickens. Write to the owner of a poultry farm, explain your plans, and ask for prices.

### 100. Correct Usage — *Its, It's; Whose, Who's*

**Oral Exercise.** 1. Read the following sentences, putting complete words in place of the contractions:

1. *It's* cold to-night, but clear.
2. The bird was in *its* nest, sitting on *its* eggs.
3. *Who's* going along? *Who's* afraid to go?
4. *Whose* cup is this? I do not know *whose* it is.

2. What is the difference between *it's* in the first sentence and *its* in the second? Which is used to express possession? What, in the above sentences, is the difference between *who's* and *whose*? Which is used to express possession?

**Written Exercise.** Copy the sentences above, but write all the contractions as complete words.

**Dictation Exercise.** Write the preceding four and the following six sentences from dictation, observing that *it's* means "it is" and never shows possession, and that *who's* means "who is" and never shows possession:

1. Who's able to prove that it's the right answer?
2. Whose book is that? Its cover is torn off.
3. It's too bad that I didn't know whose book it was.
4. It's going to rain. It's sure to rain.
5. The baby saw its face in the mirror.
6. His name is printed in "Who's Who in America."

**Correction Exercise.** Rewrite each sentence in which you find that you have made a mistake. But before rewriting, make sure that you understand why the book is right and you are wrong. Ask your teacher to explain, if you do not understand your mistake.

### 101. Reviewing a Book

**Group Exercise.** 1. When you wish to learn about a book that you have not read, what questions do you ask a friend who is returning it to the library? As you and your classmates give these questions, the teacher will write them on the board.

2. In which part of the following outline does each of your questions belong? Are there any parts of that outline for which you have no question?

#### OUTLINE

1. Name of the book and of the author
2. Time and place of events
3. Main thought of the book
4. Principal characters
5. Speaker's opinion of the book

**Written Exercise.** Using either the outline above or another that you have made yourself, write a review of the most enjoyable book you ever read. Your review will help your classmates to decide whether to read the book.<sup>50</sup> Boys and girls are always wanting to know what book to read next.

**Group Exercise.** As each review is read aloud, the class will say what they like in it and what might be



better. Several of the reviews should be copied on the board. The class will examine each with the following questions in mind:

1. Is each sentence in the review a complete sentence or does it need to have words added to it? You can make sure whether it is a sentence by seeing whether it has a subject and predicate.

2. Are the proper nouns in the review begun with capital letters and the common nouns with small letters?

3. Are any pronouns used in a way that seems to you incorrect?

4. Are *his*, *hers*, *its*, *ours*, *yours*, *theirs*, and *whose* written as they should be; that is, without the apostrophe?

5. Are there any misspelled words?

### 102. Verbs

1. The boy studies.    3. The sun shines.    5. The horse ran.  
2. The girl works.    4. The gun exploded.    6. That dog barked.

**Oral Exercise.** 1. Separate each of the sentences above into its subject and predicate. Read the predicate of the first sentence. What does it say about the subject? What does the predicate of the second sentence say that the girl (the subject) does? What does the predicate of the third sentence say that the sun does? What is the saying or telling word in the fourth sentence? In the fifth? In the sixth?

2. Is each of the following groups of words a sentence? Supply each group with a word that will make it a sentence.

1. The boy — his lessons carefully.  
2. The girl — in her mother's kitchen.

3. The sun — on orchard and garden.
4. The gun — with a loud noise.
5. The bird — to the top of the tree.
6. The wind — around the house all night.

We see that in order to make a sentence of the first group of words above we need to supply a word that tells what the subject does. None of these six groups of words is a sentence as it stands, because each needs a word that tells what the subject does.

**A word that tells what the subject of the sentence does is called a verb.<sup>51</sup>**

**Oral Exercise.** Point out the verb in each of the following sentences:

SUBJECT	PREDICATE
1. The elephant	eats the fragrant hay.
2. The little boy	feeds him some peanuts.
3. The spectators	laughed aloud.
4. The old keeper	warned the boy earnestly.
5. The lad's mother	hurried him out of danger.

In addition to words that express action, a few others, that do not express action, belong to the class called verbs. Notice the words in *italics* in the two sentences which follow:

The gun *is* in the boy's hands.

The gun *exploded* in the boy's hands.

*Is* and *exploded* are both verbs, but *exploded* expresses action, while *is* does not. The words in *italics* in the following sentences are verbs:

1. My brother *is* in the barn.
2. He *has* a new bicycle.
3. We *live* in that house.
4. The sky *looks* clear.
5. The man *sat* quietly on the bench.
6. The bridge *was* old.
7. The bridge *seemed* old.

**Oral Exercise.** 1. Point out the verbs in the following sentences:

SUBJECT	PREDICATE
1. A very rich man	lived in that house.
2. His name	was Midas.
3. His treasure room	was full of gold.
4. Midas	saw the figure of a stranger.
5. The young man	had a cheerful and ruddy face.

2. Point out the verb in each of the following sentences:

1. Cassim stood before the closed door.
2. He was without the magic word.
3. He cried other words.
4. It was useless.
5. He threw down the bags of gold.
6. He paced up and down the cave in despair.
7. At noon the robbers returned to their treasure house.
8. They saw Cassim's ten strong mules outside the entrance.
9. The captain pronounced the magic words.
10. The secret door opened.
11. Cassim dashed out into the forest.
12. The robbers followed him with their swords.
13. Difficulties strengthen the mind.

14. Many hands make light work.
15. Your money burns a hole in your pocket.
16. Promptness is the soul of business.

### 103. Verb Phrases

1. He *wrote* the letter yesterday.
2. He *was writing* last night.
3. He *has written* many letters to-day.

**Oral Exercise.** Point out the verb in the first sentence. What word or words in the second sentence tell what the subject does? How many words does it take in the third sentence to do the work of a verb?

Sometimes a verb consists of more than one word. Thus, in each of the following sentences the words in italics are used together as a single word and in this way make the verb of the sentence.

1. I *am sending* my brother a book.
2. I *shall send* my sister a book.
3. I *should send* my brother a letter.
4. I *have seen* the latest magazine.

**Groups of words that do the work of a single verb are called verb phrases.**

**Oral Exercise.** Point out the verbs and verb phrases in the sentences that follow:

1. Cassim had filled several bags with gold.
2. They were found inside the door of the cavern.
3. Ali Baba was disturbed in his mind. His brother had not returned.

4. Early the next morning he started with his mules for the forest.
5. There he found his brother's body.
6. He took it home with him, and also several bags of gold.
7. After some time Ali Baba visited the cave again.
8. He was overjoyed at seeing the treasure still there.
9. Soon he had taken enough for the rest of his days.
10. He used his great fortune with wisdom and generosity.
11. Men are led by trifles.
12. A good character is the first essential in a man.
13. The greatest oaks have been little acorns.
14. No man can serve two masters.

#### 104. Correct Usage — Verbs and Verb Phrases

1. I *saw* the brook. I *have* often *seen* the brook.
2. I *saw* the boy. I *had* *seen* him before.
3. My brother *saw* this book. He *has* *seen* the other one.

**Oral Exercise.** The verbs *saw* and *seen* are sometimes used incorrectly. Read the sentences above and tell which verb is used with *have*. Which is used with *has*? Which is used with *had*? Can you find a sentence in which *saw* is used with *have*, *has*, or *had*?

Some verb forms it is correct to use with *have*, *has*, and *had*. Others it is incorrect to use with these words.

**Oral Exercise.** 1. Read the following sentences aloud often, noting the verbs that are used with *have*, *has*, and *had* and those that are used without them. In this way you will get in the habit of using the correct verbs.

1. The dog *saw* us there. The dog *has* often *seen* us there.
2. I *did* this work then. I *had done* the same work often.
3. The boy *gave* me his address. I *have given* him mine.
4. We *went* where we *have gone* every year. *Has* he *gone*?
5. Rab *began* the fight. Rab *has* never before *begun* a fight.
6. The strange dog *lay* there. But Rab *had lain* there before.
7. The girl *laid* her book on the chair. She *has laid* it there every day after coming home from school.
8. The fisherman *has come*. He *came* in his boat.
9. Who *spoke* first? Neither of us *had spoken* a word.
10. The milk *froze* that night. The water *had frozen* before.
11. The girl *drew* a sketch. She *has drawn* many sketches this summer.
12. We *ate* our lunch at noon. When we *had eaten*, we continued our journey.

2. Use in sentences of your own each of the verbs and verb phrases above. Then ask your classmates questions containing them. Notice whether the answers contain mistakes in the use of the verbs and verb phrases.

### 105. Two Poem Studies

#### I

#### THE THROSTLE

"Summer is coming, summer is coming.

I know it, I know it, I know it.

Light again, leaf again, life again, love again,"

Yes, my wild little Poet.

Sing the new year in under the blue.

Last year you sang it as gladly.

"New, new, new, new!" Is it then *so* new  
That you should carol so madly?

"Love again, song again, nest again, young again,"  
Never a prophet so crazy!  
And hardly a daisy as yet, little friend,  
See, there is hardly a daisy.

"Here again, here, here, here, happy year!"  
O warble unchidden, unbidden!  
Summer is coming, is coming, my dear,  
And all the winters are hidden.

ALFRED TENNYSON

**Oral Exercise.** 1. Who is singing in the first three lines of this poem? Have you ever heard a thrush or a brown thrasher or a catbird sing? Which one's song was somewhat like the first three lines above?

2. The bird singing this spring song is heard three times more in the three remaining stanzas. Read the lines or parts of lines that are the bird's song.

3. Who is talking in the other lines, answering the bird? Read what he says. Which lines show that he is glad at the bird's happiness over the passing away of winter?

4. Together with a classmate, read the poem. Let him read the bird's part. Other teams of pupils will also read it, each trying to make the poem sound like a very merry spring conversation.

**Memory Exercise.** Memorize this poem.<sup>10</sup> Then recite it either alone or with a classmate.<sup>11</sup>

## II

## FABLE

The mountain and the squirrel  
Had a quarrel,  
And the former called the latter "Little Prig";  
Bun replied,  
"You are doubtless very big;  
But all sorts of things and weather  
Must be taken in together,  
To make up a year  
And a sphere;  
And I think it no disgrace  
To occupy my place.  
If I'm not so large as you,  
You are not so small as I,  
And not half so spry.  
I'll not deny you make  
A very pretty squirrel track;  
Talents differ; all is well and wisely put;  
If I cannot carry forests on my back,  
Neither can you crack a nut."

RALPH WALDO EMERSON

**Oral Exercise.** What was the quarrel between the mountain and the squirrel about? Can you imagine a horse and a cow having a quarrel? What might the horse say? If the horse said, "You can't pull loads, you can't gallop and prance along the street with a proud rider on your back," what might the cow wisely reply? Explain what is meant by the sentence, "Talents differ." Make up another short sentence of the same meaning.



**Oral Dramatization.** 1. Pretend that you and a classmate are an automobile and a farm tractor having a quarrel. Each thinks he is the more important. Each boasts what he can do. Each looks down on the other.

With your classmate make up the conversation for this quarrel. If you are the automobile, first boast of your good looks and what you can do. Then mock the tractor with wearing nothing but work clothes and with being slow and noisy and wholly useless for motor trips. Your classmate will reply as the squirrel replied in the poem.

2. In the same way play the following quarrels:

1. Between an airplane and a street car
2. Between a town clock and a watch
3. Between an elephant and a bee
4. Between a house and a barn
5. Between a bouquet of flowers and a bag of potatoes
6. Between an ocean steamer and an Indian canoe
7. Between the window and the door of a house
8. Between a furnace and a gas stove
9. Between a cannon and a flag
10. Between a rifle and a bugle

**Written Exercise.** Write a letter to a classmate. Pretend that you are a giant oak tree and that he is a little bird which has built a nest in one of your branches. Boast of your size and strength and other noble qualities. End by calling your classmate a "little prig." Address the letter, and mail it in the class post office. Your classmate will send you a suitable reply.

**Memory Exercise.** Learn Emerson's "Fable."

## 106. Variety in Expression

## ICHABOD AND THE HEADLESS RIDER

It was the very witching time of night that Ichabod, the merrymaking over, started for home. The hour was as dismal as himself. In the dead hush of midnight he could hear the barking of a watchdog from the opposite shore of the Hudson. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal.

All the stories of ghosts and goblins that he had ever heard now came crowding upon his memory. In the center of the road stood an enormous tulip tree, which towered like a giant above all the other trees in the neighborhood. Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth, and rising again into the air.

As Ichabod approached this fearful tree he began to whistle. He thought his whistle was answered—it was but the wind sweeping sharply through the dry branches. As he approached a little nearer, he thought he saw something white hanging in the midst of the tree; he paused and ceased whistling, but on looking more narrowly perceived that it was a place where the tree had been scathed by lightning, and the white wood laid bare. Suddenly he heard a groan; his teeth chattered and his knees smote against the saddle—it was but the rubbing of one huge bough upon the other, as they were swayed about by the breeze. He passed the tree in safety, but new perils lay before him.

In the dark shadow of a grove he beheld something huge, misshapen, black, and towering. The hair of the schoolmaster rose upon his head with terror. Though the night was dark and dismal, yet the form of the unknown might now in some

degree be made out. He appeared to be a horseman of large dimensions, and mounted on a black horse of powerful frame.

Ichabod, who had no relish for this strange midnight companion, quickened his steed in hopes of leaving him behind. The stranger, however, quickened his horse to an equal speed. Ichabod pulled up and fell into a walk, thinking to lag behind ;



the other did the same. His heart began to sink within him ; he tried to whistle again, but his parched tongue clove to the roof of his mouth, and he could not.

There was something in the moody silence of this companion that was mysterious and terrifying. It was soon fearfully accounted for. On mounting a rising ground which brought the figure of his fellow traveler into clear view against the sky, gigantic in height and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless ! But his horror was still more increased on observing that the head, which should have rested

on his shoulders, was carried before him on the pommel of his saddle. His terror rose; he rained a shower of kicks and blows on his horse, hoping by a sudden movement to give his companion the slip, but the specter started at full speed after him. Away then they dashed, through thick and thin, stones flying and sparks flashing at every bound. Ichabod's flimsy garments fluttered in the air as he stretched his long lank body away over his horse's head in the eagerness of his flight.

An opening in the trees now cheered him with the hopes that the church bridge was at hand. "If I can but reach that bridge," thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied he felt his hot breath. Another kick in the ribs and his horse sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It came upon his cranium with a tremendous crash; he stumbled headlong into the dust, and his horse, and the black steed, and the goblin rider passed by like a whirlwind.

The next morning the old horse was found, soberly cropping the grass at his master's gate. In one part of the road was found the saddle trampled in the dirt; the tracks of horses' hoofs deeply dented in the road, and evidently at furious speed, were traced to the bridge, beyond which was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin.—WASHINGTON IRVING, "The Legend of Sleepy Hollow" (Adapted)

**Oral Exercise.**<sup>52</sup> Find each of the following sentences in the preceding story. Express the thought of each in

several different ways. Thus, you might reword the numbered first sentence below in the following three ways:

It was the time of night when any strange thing might happen.

If there were witches, it was the time of night when they would be about.

It was the very hour when a timid person might expect to see a ghost.

1. It was the very witching time of night.
2. The hour was as dismal as himself.
3. In the dead hush of midnight he could hear the barking of a dog.
4. Stories of ghosts came crowding upon his memory.
5. It towered like a giant above the other trees.
6. Its limbs were gnarled and fantastic.
7. On looking more narrowly he perceived a place where the tree had been scathed by lightning.
8. New perils lay before him.
9. He beheld something huge, misshapen, black, and towering.
10. The form of the unknown might now in some degree be made out.
11. Ichabod had no relish for this strange midnight companion.
12. His heart began to sink within him.
13. His companion's moody silence was soon fearfully accounted for.
14. He hoped by a sudden movement to give his companion the slip.
15. Ichabod endeavored to dodge the horrible missile, but too late.
16. It came upon his cranium with a tremendous crash.
17. The old horse was soberly cropping the grass at his master's gate.

You will be helped in this work of expressing the thought of a sentence in different ways if you will look up the leading words of each sentence in the dictionary.

### 107. Story-Telling

**Oral Exercise.** 1. How many paragraphs are there in the preceding ghost story? Notice that the following outline of the story consists of eight parts. Does each of these parts stand for a paragraph? Examine the story with the outline, and find out.

#### OUTLINE

1. Midnight; very dark
2. Ghost stories; the giant tulip tree
3. Ichabod imagining things
4. The mysterious horseman
5. Ichabod trying to get rid of the stranger
6. Ichabod's fear changed to wild terror
7. The race for the bridge and over it
8. The next morning

2. Do you think that any of the eight parts of the outline above should be added to or changed in any way?

**Written Exercise.** Rewrite the preceding outline or your improvement of it. Write one complete sentence to tell the main thought of each of the eight paragraphs of the story. Begin each sentence with a capital letter and end it with a period.

**Group Exercise.** 1. Let eight boys stand in a long row before the class and tell the story, each boy telling only what belongs in one paragraph of the story. Let a team

of eight girls do the same. Let the outline of the story be copied on the board, where it may be easily referred to during the story-telling.

2. The boys, in the friendliest spirit, may criticize the girls' story-telling, and the girls that of the boys. Perhaps the whole class, working together, should place on the board suitable questions for these criticisms before the story-telling begins.

### 108. Review — Oral<sup>24</sup>

The half year of school is coming to an end. Let us look back over it, before we go on with new work.

**Oral Exercise.** 1. What are some of the things you have learned to do or not to do in speaking; for instance, in story-telling? Do you still use too many *and's*? Do you still mumble your words as if you were afraid to speak out in clear ringing tones? Have you learned to begin a talk with an interesting sentence? One way to answer the last three questions is by giving a short talk or by telling a story. Then every one can see what you know.

2. Make up a short story, using one of the following suggestions:

a smashed airplane  
a deserted house  
a lonely road  
without money  
a runaway balloon  
a lost dog  
the broken eggs

the spilled milk  
a happy birthday  
a rickety bridge  
a smiling steeplejack  
a narrow escape  
an exciting race  
the lost baby

3. Make up an interesting short talk, beginning it with one of the following opening sentences:

1. I shall always remember the first time I went to church.
2. I once saw a large snake lying in the sunshine as if asleep.
3. Some time ago I dreamed that a burglar was trying to open my window.
4. I like to remember the night, several years ago, when I saw Santa Claus.
5. Some day I mean to have a party at my home.
6. If I owned an airplane and knew how to fly it, I know what I should do.

4. Invent a ghost story to tell the class. You might pretend that you once saw or heard a ghost yourself. It frightened you. Nevertheless, you bravely examined the mysterious white object in your back yard or the mysterious sound. Perhaps the white object proved to be a towel on the washline, and the sound was only the creaking of a shed door swinging in the evening wind.

When you have made up your story or your talk, tell it and try to succeed in the following points:

1. To speak so that every one in the class can easily hear and understand you
2. To avoid a single useless *and* or *so* or *then*
3. To begin the talk with a very interesting sentence

5. The teacher will read a paragraph or two from a history, a book about animals, or a school reader. The moment it has been read, rise and tell what it said. As you do so, keep in mind the three points listed on this page just above this paragraph.



**109. Further Review**

During the half year that is now nearly over we learned new things about sentences. Every sentence has a subject and a predicate. Besides, we studied certain kinds of words that are called nouns, others that go by the name of pronouns, and still others known as verbs.

**Exercise.** 1. What is the whole subject and the whole predicate of each of the following sentences? Point out the simple subject in each. Point out the verb in each.

1. Toward evening Ichabod arrived at Mr. Van Tassel's house.
2. Many old farmers already had tied their horses in the barn.
3. Old Van Tassel moved about among his guests with a smiling face.
4. Now the merry music called every one to the dance.
5. An old gray-headed negro played on a battered fiddle.
6. The happy Ichabod looked about for a partner.
7. The older folks sat at one end of the piazza.
8. They were gossiping over old times.
9. Stories of ghosts were told next.
10. Ichabod went straight to the stable for his horse.
11. A barrel of apples stood in the cellar.
12. John, those apples are for you and the other boys.
13. A crow cawed loudly from the top of a pine tree.
14. The street car moved along smoothly on the worn rails.
15. The newsboy in the station was excited over something.
16. A little mouse crept quietly into the deserted attic.
17. The fast runner waited for the signal from the starter.
18. Many bright-colored parasols could be seen there, Fred.
19. How the top did spin, boys!
20. What was your brother doing at the post office, Cora?

21. The Arab likes the hot desert of sand.
22. The Eskimo likes his desert of ice and snow.
23. In the central part of Africa is a large river.
24. The valley of the Kongo river is one of the hottest parts of the earth.
25. The black man fishes with hook and line.
26. Large, wild animals live in this part of the earth.
27. We shall read about these huge beasts.
28. The savage tribes make weapons.
29. They need weapons for the hunt and for war.
30. The black savage leads a lazy life.
31. The condor makes its home in the Andes.
32. It is the largest of flying birds.
33. It can carry off a lamb.
34. The forests of Brazil have many monkeys.
35. Aconcagua, in Chile, is the highest peak of all America.
36. The greatest wealth of Chile is in its mines.
37. It has copper, coal, and saltpeter.
38. Saltpeter is used for making gunpowder.
39. It is also used for fertilizer.
40. Chile supplies the world with saltpeter.
41. We visited the diamond cutters in Amsterdam.
42. The capital of Holland is The Hague.
43. Holland owns the Dutch East Indies.

2. In the sentences on this and the preceding page pick out as many nouns as you can. Which are common nouns? Which are proper nouns? Which are used as simple subjects of sentences?

3. Find as many pronouns as you can in the preceding sentences. Can you find one that is the subject of a sentence?

4. Point out the verbs and verb phrases in the numbered sentences on the preceding two pages.

**Written Exercise.** Write from memory your favorite stanza from each of the poems you have learned during the past half year. Compare with the book what you have written, in order to make sure that you have made no mistakes.

### 110. Playing and Telling a Story

#### FORTUNE AND THE BEGGAR

A wretched beggar, carrying a ragged old wallet, crept along from house to house.

Grumbling at his lot, he wondered that those who lived in rich apartments, and were up to their throats in money, should be always unsatisfied, however full their pockets might be; and that they should go so far as often to lose all they have while craving and seeking for new riches.

"Here, for instance," he said, "the former master of this house succeeded in trading prosperously and made himself enormously rich by commerce. But then, instead of stopping and handing over his business to another, to spend the rest of his years in peace, he took to fitting out ships for sea. He expected to get mountains of gold; but the ships foundered, and his treasures were swallowed up by the waves.

"Another man became a taxgatherer and gained a million. That was a trifle; he wanted to double it. So he plunged into speculation and was utterly ruined.

"Instances like these are countless, and quite right, too; a man should be wise and temperate."

At this moment Fortune suddenly appeared to the beggar and said: "Look you, and listen. I have long wished to help you.

Here is a lot of ducats I have found. Open your wallet, and I will fill it with them. You shall have all it will hold, but only on this condition : all that falls into the wallet shall be gold ; but if any should fall out of the wallet to the ground, all shall become mere dust. Consider this well ; I have warned you beforehand. I shall hold strictly to my agreement. Your wallet is old ; don't overload it beyond its powers."

Our beggar is almost too overjoyed to breathe. He scarcely feels the ground beneath his feet. He opens his wallet, and, with a generous hand, the ducats fall into it in a golden stream.

The wallet soon becomes rather heavy.

"Is that enough?"

"Not yet."

"Is n't it cracking?"

"No, no ; never fear."

"Consider ; you're quite a Croesus."

"Just a little more ; just add a handful."

"There, it's full. Take care now ; the wallet is going to burst."

"Just a little more."

But at that moment the wallet split ; the treasure fell to the ground and turned to dust, and Fortune disappeared.

The beggar had nothing but his empty wallet, and remained as poor as he had ever been. — A Russian Fable, KRILOFF

**Oral Dramatization.** 1. Let one pupil take the part of the beggar and another the part of Fortune. Let these two read from the book what is spoken by the two characters in the story.

2. Now two other pupils, with books closed, may play the story, giving the speeches in their own words.

3. Two more pupils may now play the story. Let these give the speeches in *their* own words.

**Exercise.** Look up in the dictionary the following words from the story. As you turn the pages in the dictionary, use the guide words at the top of each page to help you find your words quickly. Ask your teacher how to use the guide words if you cannot study it out alone.

wallet	commerce	utterly	ducats
apartments	founded	ruined	agreement
craving	taxgatherer	instances	generous
prosperously	speculation	temperate	Croesus

**Written Dramatization.** Write the fable as a play. Perhaps the following beginning will suggest to you the best way of writing your play:

**BEGGAR.** (*Grumbling*) People are never satisfied. Look at those rich folks! Up to their throats in money, and yet they keep on wanting and seeking more! Here, for instance, once lived a man who made himself enormously rich in business. But, instead of letting well enough alone, what did he do? [Etc.]

**FORTUNE.** (*Suddenly appearing*) Look here, and listen to what I have to tell you! I have long wanted to do something for you, and now I have a chance. Do you see these golden ducats? [Etc.]

**Oral Exercise.** Can you think of a different ending for this story? Tell the story with that ending.

**Group Exercise.** As the fable is told with a different ending, the class should watch, among other things, for the improper use of *why*, *say*, *listen*, *now*, or *well* at the beginnings of sentences.

111. Correct Usage — *Why, Say, Listen, Now, Well*

Of course you have often heard people use the words *why, say, listen, now, and well* improperly. For instance, a boy is asked, "How old are you?" Instead of saying promptly and politely, "Twelve years, sir," he may reply, "Why, twelve years." If he is *very* shy and untrained in answering properly, he may say, "Why — now — I'm twelve." Then, after a pause, he may add, "Well, I'm nearly thirteen." Then, after another pause, "Say, listen, I'll be — now — thirteen next month." Have you heard this kind of speaking?

Instead of saying, "Listen, Mary, I am going into that store," it is just as clear and much better English to say simply, "I am going into that store." Instead of saying, "Say, listen, Mary, where are you going?" the speaker should say simply and correctly, "Mary, where are you going?" Instead of saying, "Listen, now, I want to tell you something," how much better it sounds to say, without speaking a useless word, "I want to tell you something."

**Group Exercise.** Go in search of incorrect *why's, say's, listen's, now's, and well's*. As soon as you hear one, write it with the rest of the sentence on a slip of paper and next morning take it to school. Write it on the board, as you might tack up the skin of a weasel you had shot. Write under it the corrected sentence. In the same way other hunters for this improper language will bring their game to class.



PORTRAIT OF A CHILD

After the painting by Cuyyp

**112. Study of a Picture**

On the preceding page you see the picture of a little boy. See how carefully his mother has dressed him. He is wearing his best clothes and his best hat, as if his mother had known that you and your classmates would all be looking at him. See the old-fashioned lace collar. Notice the pleasant, serious expression on his face.

**Oral Exercise.** 1. Choose from the following list the words that describe this boy's eyes. Add other descriptive words not in the list.

- |                 |                |                  |                 |
|-----------------|----------------|------------------|-----------------|
| 1. smiling      | 7. dark        | 13. timid        | 19. winning     |
| 2. happy        | 8. laughing    | 14. sheepish     | 20. charming    |
| 3. round        | 9. intelligent | 15. chubby-faced | 21. attractive  |
| 4. sparkling    | 10. shy        | 16. sweet        | 22. handsome    |
| 5. shining      | 11. bashful    | 17. bright       | 23. interesting |
| 6. affectionate | 12. modest     | 18. alert        | 24. pretty      |

2. Choose from the preceding list the words that describe the little boy's mouth. Can you add any descriptive words? Perhaps if you will look up in the dictionary words from this list, you will find there new words that are suitable. Use the guide words at the top of each page in the dictionary as you look up words.

3. Now from among the words above choose the descriptive words that best give the appearance of the face as a whole. Add descriptive words of your own that you think are suitable.

**Written Exercise.** You must know some interesting boy or girl of about your own age. Try to write a short



but accurate description of his or her face. As you write, remember that you are trying to make the whole class see the very boy or girl that you are describing.

It would make an interesting game to have each pupil bring to class a photograph of the friend he is describing and to ask his classmates to choose the photograph from the mixed pile after hearing the description.

### 113. Adjectives

1. An intelligent, handsome, boyish face is seen in the picture.
2. Dark, questioning, serious eyes look at you.
3. See the broad, well-formed nose.

**Oral Exercise.** Point out the nouns in the first sentence. What words are used to describe the face? What three words in the second sentence describe the noun *eyes*? What two words in the third sentence are used to describe the noun *nose*?

Here we find a new kind of word. Its work is to describe nouns. We call these describing words **adjectives**.

**Oral Exercise.** Name the noun which each word in italics in the following sentences describes. These italicized words are adjectives.

1. *Noisy* boys and *laughing* girls are in the yard.
2. *Dark*, *heavy* clouds began to cover the *blue* sky.
3. Soon the *sunny* day was changed to a *rainy* day.
4. *This* boy will play by the side of *that* boy.
5. You may have *a* dog, but have you *the* dog you like?

While most adjectives are descriptive words, some *point out* rather than describe the noun to which they belong. For instance, in the fourth sentence the adjectives *this* and *that* are of the kind that point out. Still other adjectives hardly describe at all; they have very little color in them to add to the picture or thing named by the noun. Such adjectives are *a*, *an*, and *the*.

**Words that are used with nouns or pronouns to point them out or to describe them are called adjectives.**

**Oral Exercise.** Name the adjectives in the following sentences and tell what noun (or pronoun) each points out or describes:

1. Ali Baba told his brother of that wonderful cave and of the steep rock and the magic words.

2. The next day Cassim, the brother, started out for the cave with ten strong mules.

3. When he spoke the magic words the door of the cave opened wide and showed the piles of shining jewels and costly treasures within.

4. The door closed behind Cassim, and he now set to work to fill his ten large bags with the yellow gold.

5. But, alas, when these bags were filled, he found to his great terror that he had forgotten the magic words that opened the secret door.

6. The whole ocean is made of single drops.

7. The old oaken bucket contained clear, cold water.

8. God loves both the poor peasant and the mighty prince.

Sometimes a whole group of words is used like a single adjective. Thus:

1. Apples *from the West*. (INSTEAD OF : *Western* apples)
2. A chain *of gold*. (INSTEAD OF : A *golden* chain)
3. A man *without friends*. (INSTEAD OF : A *friendless* man)
4. A boy *with many friends*. (INSTEAD OF : A *popular* boy)

Such a group of words, used like a single adjective, is called an **adjective phrase**.<sup>53</sup>

#### 114. Choosing the Right Adjectives

There are hundreds of adjectives in the English language. From all this wealth we may choose what we wish for our speaking and writing. There is no need of our using the same few adjectives over and over.

**Written Exercise.** 1. The following adjectives may be used to describe a house: *old, new, large, small, white, yellow, green, brown, wooden, square, ugly, artistic, cozy*. Think of several houses you know; then add some adjectives to this list.

2. Read the noun at the top of each of the following lists. Think of some particular object named by each noun. Do the adjectives under the noun describe that object? Add, if you can, other adjectives that describe it.

<i>tree</i>	<i>story</i>	<i>shoe</i>	<i>hat</i>	<i>street</i>	<i>hand</i>
spreading	prosy	comfortable	odd	winding	slender
tall	exciting	stylish	soft	busy	white
gnarled	sad	worn-out	becoming	crowded	bony

3. Give at least three adjectives that describe the person or thing named by each of the following nouns. Think of a particular person or thing as you name your

adjectives. Avoid using in this exercise the adjectives *good, fine, nice, and great*.<sup>54</sup> They are used altogether too often in our speaking and writing.

book	city	pencil
man	parade	basket
boy	train	kitchen
girl	speech	rug
dog	sword	lantern

4. Why are the adjectives silly that are used with the following nouns?

<i>new</i> beginner	<i>old</i> veteran	<i>small</i> dwarf	<i>sweet</i> sugar
<i>two</i> twins	<i>free</i> pass	<i>large</i> giant	<i>cold</i> ice
<i>wet</i> rain		<i>experienced</i> expert	

**Written Exercise.** In several short sentences describe a well-known object without naming it. Choose your adjectives as you would a pair of shoes; that is, see that they fit. Your classmates will try to guess the object from the brief description you read them.

### 115. Game

A pupil is sent from the room and the class agrees on the object which he is to guess. When he returns, each names an adjective which describes the object. Thus, the first pupil might say *long*; the next one, *hard*; the next one, *smooth*; the next one, *wooden*; the next one, *pointed*; and so on, until the object (in this case, *pointer*) is guessed. Or one pupil might say *long*, another *broad*, another *flat*, another *useful*, another *black*;

and so on, until the object, *blackboard*, is named. In like manner, the adjectives *gray*, *woolly*, *soft*, *comfortable*, *new*, might be given until the object, *hat*, is guessed. Then another pupil tries to guess another object from another list of adjectives. After each object is guessed, pupils may give other adjectives which describe it, and the class may decide which were the best two or three adjectives of all.

### 116. Study of a Poem <sup>9</sup>

#### EXCELSIOR

The shades of night were falling fast,  
As through an Alpine village passed  
A youth, who bore, 'mid snow and ice,  
A banner with the strange device,  
Excelsior !

His brow was sad ; his eye beneath,  
Flashed like a falchion from its sheath,  
And like a silver clarion rung  
The accents of that unknown tongue,  
Excelsior !

In happy homes he saw the light  
Of household fires gleam warm and bright ;  
Above, the spectral glaciers shone,  
And from his lips escaped a groan,  
Excelsior !

"Try not the Pass !" the old man said ;  
"Dark lowers the tempest overhead,

The roaring torrent is deep and wide ! ”  
And loud that clarion voice replied,  
Excelsior !

“ Oh stay,” the maiden said, “ and rest  
Thy weary head upon this breast ! ”  
A tear stood in his bright blue eye,  
But still he answered, with a sigh,  
Excelsior !

“ Beware the pine-tree’s withered branch !  
Beware the awful avalanche ! ”  
This was the peasant’s last Good-night,  
A voice replied, far up the height,  
Excelsior !

At break of day, as heavenward  
The pious monks of Saint Bernard  
Uttered the oft-repeated prayer,  
A voice cried through the startled air,  
Excelsior !

A traveler, by the faithful hound,  
Half-buried in the snow was found,  
Still grasping in his hand of ice  
That banner with the strange device,  
Excelsior !

There in the twilight cold and gray,  
Lifeless, but beautiful, he lay,  
And from the sky, serene and far,  
A voice fell, like a falling star,  
Excelsior !

HENRY W. LONGFELLOW

*Excelsior* is a Latin word that means "higher." The young man in the poem is climbing a mountain. He is ambitious. He has made up his mind to reach the top. His one thought, as he climbs, is "higher," or *Excelsior*.

**Oral Exercise.** 1. How does the young man with the strange flag or banner look? How does it sound when he calls out the Latin word *Excelsior*, which no one in the village can understand? Try to shout *Excelsior* in that way. Does your shout sound like a silver trumpet? Try again.

2. As he leaves the village, in the third stanza, what two very different sights does he see?

3. In the fourth stanza the old man warns him not to go on. In the fifth the maiden begs him to stay. In the sixth the farmer tells him that there are dangers ahead. Read each of these warnings. What is the young man's one reply to all? Shout *Excelsior* again, making it sound "like a silver clarion."

4. High up on the mountain side lived the good monks of Saint Bernard. They spent their lives in prayer and helping travelers. They trained dogs to find the travelers who had lost their way in the snowstorms. In the seventh stanza, as the monks are praying, what do they suddenly hear? In the last two stanzas, what do the monks find with the help of their dogs?

5. Read the poem again. Look up in the dictionary any words that are new to you. Learn their meaning and how to pronounce them. The pronouncing key on each page of the dictionary will tell you how. If you do not

know the use of this key, ask the teacher to explain it to you. If you do understand its use, perhaps the teacher will ask you to explain it to the class.

**Written Exercise.** Write from dictation one or two stanzas of the poem after studying them for punctuation, capital letters, and spelling.

**Memory Exercise.** Read the poem aloud several times a day until you can recite it from memory. When you recite it, shout "Excelsior" in ringing tones at the close of each stanza.<sup>55</sup>

### 117. The Syllable *less* at the End of Words

1. The little fellow was without a home.
2. The little fellow was homeless.
3. The pulling of the tooth was without pain.
4. The pulling of the tooth was painless.
5. A man having no hat dashed up the street.
6. A hatless man dashed up the street.

**Oral Exercise.** 1. Is there any difference in meaning between the first sentence and the second? Between the third and the fourth? Between the fifth and the sixth?

2. What does the adjective *homeless* mean? What kind of word is *home*, in the first sentence? Is it a noun? How are *homeless*, *painless*, and *hatless* formed?

The syllable *less*, added at the end of a noun, means "without." The resulting word is an adjective.

**Oral Exercise.** Add the syllable *less* at the end of each of the following nouns and use the adjectives so formed



in short sentences. Then make several sentences having the same or nearly the same meaning as the first but containing the noun instead of the adjective. Thus:

This flower is *odorless*.

This flower is without *odor*.

thought	home	tree	speech
care	leaf	shame	pain
hope	smoke	cloud	path
spot	noise	child	sense

### 118. Letter Writing

421 West 114th Street

New York City

March 4, 1921

Dear Amy:

Tom's birthday is the twenty-fifth of this month. I have been puzzling over what to give him. I want to have a surprise for him that will be a surprise.

When I ask him what he wants, he jokes and says, "Oh, give me a little twenty-five-cent package of fresh new adjectives. Then I shan't need to use *great*, *good*, *fine*, and *nice* all the time."

If I could only think of a bright plan for the twenty-fifth! Perhaps you will have an original idea and will send it to me.

Your friend in need,

Dorothy Martin

**Written Exercise.** Write to a pupil as if you were Amy and your classmate were Dorothy. Answer the letter above. Plan a most pleasant birthday for Tom. Address your reply, and mail it in the class post office.

**Group Exercise.** 1. Each pupil who receives a particularly interesting letter from a classmate should read it aloud for the entertainment of the class.

2. Several letters should be copied on the board for class examination. The following questions will help in this work:

1. Are heading, greeting, and ending correctly written?
2. Are there any misspelled words?
3. Is there any place in the letter where a well-chosen adjective would improve it?
4. Are the words *his*, *hers*, *its*, *ours*, *yours*, *theirs*, and *whose* written, as they should be,<sup>56</sup> without the apostrophe?

### 119. Adverbs

1. The schoolchildren *eagerly* studied the lesson.
2. The sea gull flew *slowly* over the water.

**Oral Exercise.** 1. What word is the subject of the first sentence? Point out the verb in the sentence. What word in that sentence tells *how* the children studied? Instead of *eagerly* use each of the following words in the first sentence to show how the children studied:

hastily	carefully	grumblingly	quickly
slowly	unwillingly	gladly	carelessly

2. What is the subject of the second sentence? What is the verb? What word adds something to the meaning

of the verb? Name two or three words that could be used, instead of *slowly*, to add something to the meaning of *flew*.

Words (like *eagerly*, *slowly*, *quickly*, *now*, *then*) that are used to add something to the meaning of verbs are called adverbs.

**Oral Exercise.** In the following sentences the adverbs are in italics. Name the verb to which each of these adverbs belongs. Which adverbs tell *how* something is done? Which tell *when*? Which tell *where*?

1. The farmer planted his corn *carefully*.
2. He will cultivate *soon*.
3. The crows watch him *cautiously*.
4. One large crow *often* flew over the field.
5. The farmer *finally* reached the end of the row.
6. He rested *there*.
7. He remembered the place *afterwards*.
8. *Soon* the cool breeze *completely* refreshed him.
9. *Then* he worked *again*.
10. He finished the field *to-day easily*.
11. He wrote the letter *hastily*.
12. The girl returned *immediately* to the room.
13. Those jolly sailors traveled *everywhere*.

Sometimes an adverb is used to add something to the meaning of an adjective or to the meaning of another adverb.

1. I shall see you soon.
2. I shall see you *very* soon.
3. Charles is an energetic boy.
4. Charles is a *very* energetic boy.
5. Ruth is studious.
6. Ruth is *somewhat* studious.

**Oral Exercise.** 1. In the first sentence at the bottom of the preceding page is *soon* an adverb? To what verb does it add meaning? What adds something to the meaning of *soon* in the second sentence? Does *very* tell *how* soon? Is *very* an adverb? Point out adverbs in the fourth and sixth sentences. To what adjectives do they add meaning?

2. Point out the adverbs in the following sentences. Tell why you think they are adverbs. Use each one in a sentence of your own.

1. Then the magician drew a ring from his finger.
2. He slipped it carefully on Aladdin's finger.
3. Then the boy went fearlessly into the cave.
4. Gradually the cave became a very beautiful garden.
5. The trees in it were richly laden with beautiful ripe fruit.
6. Finally Aladdin saw the lamp at the further end of the garden.
7. He promptly took it, and returned slowly to the entrance of the cave.
8. Make haste slowly.
9. Never put off until to-morrow what you can do to-day.

**Written Exercise.** Write on the board sentences of your own that contain some of the adverbs you pointed out above. Draw a line under each adverb in your sentences.

Sometimes an entire group of words is used like a single adverb. Thus, instead of saying,

The bird flew *swiftly*,

we may say,

The bird flew *like an arrow*.

Here the group of words *like an arrow* is used like the

one adverb *swiftly*. Such a group of words is called an **adverbial phrase**.<sup>53</sup>

**Exercise. 1.** Give one adverb to take the place of the adverbial phrase in each of the following sentences:

1. The farmer planted his corn *with care*.
2. The crows watched him *from a safe distance*.
3. He rested *in that place*.
4. *In a short time* the cool breeze refreshed him.
5. *After that* he worked *with energy*.

2. Give sentences containing first the adverb in the one list below, then the adverbial phrase in the other list:

ADVERB	ADVERBIAL PHRASE
silently	in silence
cautiously	with caution
fearlessly	without fear
carelessly	without care
carefully	with care
smilingly	with a smile
purposely	on purpose

3. Insert an adverbial phrase in the place of each of the adverbs in italics in the sentences below:

1. The old lady smiled *pleasantly*.
2. The girl answered *tearfully*.
3. He threw the reins down *carelessly*.
4. He brushed his coat *carefully*.
5. They looked about *cautiously* and *timidly*.
6. The speaker replied *promptly* and *forcefully*.
7. The spy spoke *angrily*.
8. The cars whizzed by *swiftly* and *noiselessly*.

## 120. Choosing the Right Adverbs

**Oral Exercise.** 1. *a.* Two men pass each other on the street. The one walks *rapidly*, the other *hurriedly*. Both are walking *fast*. Which one may be walking just for exercise, and which seems anxious to get somewhere at a certain time?

*b.* Of three boys, one is *slowly* moving along, another is moving along *lazily*, and the third *wearily*. What differences do you see?

*c.* Tell what the difference is between a girl who approaches a strange object *timidly* and one who approaches it *cautiously*.

*d.* One man speaks *gruffly*, another *frankly*; one man speaks *pleasantly*, another *gayly*; one woman speaks *softly*, another *tenderly*. What are the differences?

*e.* Three boys are laughing: one *happily*, another *noisily*, the third *scornfully*. Explain the differences.

*f.* Is there any difference between doing one's work *promptly* and doing it *quickly*? Which is the highest praise, to have it said that one works *well* or *satisfactorily* or *perfectly*?

*g.* One man gives *wisely*, another gives *willingly*. What is the difference? What is the difference between giving *generously* and giving *extravagantly*?

2. Use the following adverbs in sentences so as to make clear their meanings:

cheerfully  
gently  
courteously

secretly  
deceitfully  
prudently

heavily  
carelessly  
awkwardly

slyly  
skillfully  
successfully

swiftly	thoroughly	merrily	boldly
lightly	energetically	boisterously	fiercely
carefully	brightly	bravely	hopefully
cautiously	brilliantly	recklessly	good-naturedly

**Written Exercise.** Write as interesting sentences as you can containing adverbs that your teacher selects from the preceding groups. Begin each sentence with a capital letter and end it with the proper punctuation mark.

### 121. Correct Usage

Sometimes adverbs that are not needed are improperly added to verbs. Such needless adverbs are only in the way. Notice the useless adverbs in italics in the sentences below :

1. The safe was elevated *up* to the tenth floor.
2. We shall have to test *out* this engine.
3. Write *down* in your notebook what I tell you.
4. Call him *up* on the telephone.
5. Try *out* your plan and see if it will work.
6. Are you ready *already*?
7. He had *already* left the station.
8. Is he gone *yet*?

**Oral Exercise.** Read the preceding sentences aloud several times, omitting the incorrect adverb, which is in italics.

Sometimes the word *most* is used for *almost*. This is incorrect. The following sentences are correct :

We are *almost* there.

He was *almost* done with the piece of work.

The adverb *only* must be placed near the word to which it belongs. Otherwise the meaning of the sentence may not be clear. Notice the difference in the meaning of the following sentences:

1. *Only* I am going to the grocery.
2. I am *only* going to the grocery.
3. I am going to the grocery *only*.

**Oral Exercise.** Insert the adverb *only* in several places in each of the following sentences. Explain how the meaning of the sentence is changed as you change the place of *only*.

1. The janitor laughed over Tom's jokes.
2. The big city did its share.
3. The actor improved the entertainment.
4. The new boy answered promptly.
5. The little bird ate the worm.
6. The tall boy grinned at the small boy.
7. The girls ate the candy.
8. The old lady mislaid her spectacles.
9. John glanced at the first page.
10. Mary read the first chapter of the larger book.

## 122. Explaining Things

### HOW BURNS ARE CARED FOR

The first thing to do is to exclude the air from the burns. Air coming in contact with burns is what causes the intense pain. If large portions of the body are burned, there is no better way of



shutting out the air than to place the patient, clothes and all, in a tub of warm water (a little warmer than the body). Small burns can be treated with cold water, but not large ones.

The reason why a person who has been badly burned should be put in warm water and not in cold is that the whole temperature of the body would be lowered by being placed in cold water. This would be harmful. You often hear a person say when burned, "I put my hand in water, but when I took it out it hurt just as much as it did before." This shows that the thing to do is to keep it in water.

When a doctor is called to take care of a burn, he often has to undo what has already been done. The mother or friends often treat burns with flour or ointment. The doctor is sometimes forced to remove this, and the process is very painful and even injurious. If the burn has only been in water, the doctor has a better chance to use his skill, for he has nothing to undo.

The advantages of the water treatment are :

1. It is easy. Water is always at hand.
2. It stops pain by shutting out air.
3. It gives the doctor when he comes a better chance to use his skill. — C. V. GULICK, "Emergencies" (Adapted)

**Group Exercise.** 1. After reading carefully how burns should be cared for, give four short sentences, each of which will express the main idea of one of the four paragraphs of the explanation. The teacher will write your four sentences on the board as you give them. Then the class will try to improve them.

2. Using the outline on the board, give the preceding explanation in your own words. The class will watch to see that you omit nothing of importance. If you wish, imagine that you have been badly burned and that your

mother took care of you until the doctor arrived. Explain to your classmates what your mother did, and tell what her reasons were.

3. Obtain at the library a good book about one or more of the following subjects. Find out exactly what to do, in order that you may make your explanation to the class clear, complete, and brief. Before you give it, write on the board a brief outline of your talk.

1. What to Do in Case of Snake Bite
2. How to Try to Revive a Drowned Person
3. What to Do in Case of Dog Bite
4. How to Carry a Person Who Has Been Injured
5. How to Help a Drowning Person
6. What to Do in Case of Wounds by Rusty Nails, Splinters, Fishhooks, Needles
7. What to Do in a Fire
8. What to Do to Assist a Person Who Has Been Poisoned
9. What to Do for Sunstroke
10. What to Do in a Thunderstorm

4. After each explanation the class will point out where the speaker might improve it, as well as his way of speaking. At this time the class should have in mind the following two questions in particular:

1. Did the speaker try to avoid unnecessary *and's*, *so's*, and *then's* by beginning some of his sentences with such words as *although*, *while*, *when*, *as*, *if*, and *since*?
2. Did the speaker begin any of his sentences with such words or word groups as *accordingly*, *consequently*, *meanwhile*, *moreover*, *nevertheless*, *therefore*, *for example*, and *as a result*?

### 123. The Better Speech Club

Should you like to have the class divided into two large groups or clubs? Each club would take a name, as, for example, the Better Speech Club or the Better English Club. Each club would have a president. It would have its own badge, to be worn in the schoolroom. All members would try to use only correct English and to speak distinctly and loud enough. Once or twice a week or month each club would have a meeting. Then each club would decide which particular error in English to fight until the next meeting. Each club might make a list of the errors that it wishes its members to avoid.

Sometimes the teacher would call on the members of only one club to speak. The other club would then, in the friendliest manner, point out how each speaker had done well and how he could do better. Sometimes the teacher would call for a speaker first from the one, then from the other club. Each club would of course wish its members to make a good showing.

**Group Exercise.** 1. The class may now talk over and make plans for forming these clubs. How is the class to be divided? Who shall be the president of each club? What shall the badges be like? When shall the meetings be held?

2. The teacher will read aloud short paragraphs from an interesting book. Without preparation, first a pupil from the one club, then a pupil from the other, will repeat one or more of these paragraphs in his own

words. It will be interesting to see how the two clubs compare in their speaking.

### 124. Letter Writing

**Written Exercise.** Write one or more of the following letters:

1. To a dealer in seeds for his catalogue
2. To a mail-order house for a catalogue of gardening tools
3. To the Department of Agriculture, Washington, D.C., for a bulletin on vegetable gardens or flower gardens
4. To the superintendent of schools of your city or town or county, asking whether your class may have a school garden this year

**Group Exercise.** The class may choose the best of each of these letters and improve it where it can be improved. Then the pupil who wrote it may copy it and mail it.

### 125. Prepositions

1. The ball *on* the desk is mine.
2. The ball *under* the desk is yours.
3. The ball *beside* the desk is his.
4. The ball *in* the desk is hers.
5. The ball *behind* it is ours.
6. The ball *before* it is theirs.

**Oral Exercise.** In the first sentence what word shows that the ball is not under the desk? Read the first sentence without this word. Can you still tell what the relation is between the desk and the ball?

Mention the words in the five remaining sentences that show the different relations of the desk to the ball. Omit these five relation words. Can you now tell in any sentence the relation between the noun *desk* and the noun *ball*?

Words (like *on*, *under*, *beside*, *in*, *behind*, *before*) that show the relation of a noun or pronoun to some other word are called **prepositions**.

Among the prepositions that are most frequently used are the following:

- |            |             |          |             |
|------------|-------------|----------|-------------|
| 1. above   | 8. behind   | 15. into | 22. toward  |
| 2. across  | 9. beside   | 16. of   | 23. under   |
| 3. after   | 10. between | 17. on   | 24. until   |
| 4. against | 11. by      | 18. off  | 25. up      |
| 5. among   | 12. for     | 19. over | 26. upon    |
| 6. at      | 13. from    | 20. till | 27. with    |
| 7. before  | 14. in      | 21. to   | 28. without |

**Oral Exercise.** 1. Make groups of words by using each of the above prepositions with a noun (or pronoun). Thus:

<i>above</i>	above the clouds
<i>without</i>	without his umbrella
<i>on</i>	on the wing

2. Use in a sentence each of the groups that you made. Thus:

<i>above</i>	above the clouds	The balloon sailed above the clouds.
<i>without</i>	without his umbrella	Ichabod started to the school-house without his umbrella.

A group of words (like *above the clouds*, *without his umbrella*) that consists of a preposition and the noun or pronoun that goes with it is called a **prepositional phrase**.

**Exercise.** Point out the prepositional phrases in the following sentences. Pick out the preposition in each, and name the noun or pronoun that goes with it.

1. Aladdin went to the jewelers.
2. He soon discovered that the fruits he had brought from the enchanted garden were not glass.
3. They were wonderful jewels, suitable for kings.
4. One day of days, as he was going to the market, he got a glimpse of the Sultan's daughter.
5. He said to his mother, "Can the son of a tailor marry the daughter of the Sultan?"
6. An old man in a night cap looked at us.
7. In the darkness we could not see well.
8. Over us shone a sky full of stars.
9. The man spoke to me and to my brother.
10. Without his help we should have lost our way in the city.

Sometimes a prepositional phrase is used like an adjective. Thus:

1. He was a man *without fear*.
2. This is a car *without an equal*.
3. The books *in the library* were destroyed.
4. A man *with skill* was wanted.
5. There is a dress *with style*.

**Exercise.** What noun does each prepositional phrase **above** describe? Can you give a single adjective to take the place of each prepositional phrase?

Sometimes a prepositional phrase is used like an adverb. Thus:

1. The horse ran *with great speed*.
2. The boy studied *with eagerness*.
3. The woman spoke *with much excitement*.
4. The farmer worked *with unusual success*.
5. They went on *without fear* but *without hope*.

**Exercise.** To what verb does the prepositional phrase in each sentence above add meaning? Can you give a single adverb to take the place of each prepositional phrase?

### 126. Correct Usage

**Oral Exercise.** 1. Pick out the prepositions in the following sentences. Do you find the pronoun *I* following any preposition? Do you find *he*, or *she*, or *we*, or *they* following a preposition? Make a list of the pronouns which do follow prepositions.

1. This letter is for him and it is for me. It is for him and me.
2. You and I are going to town. Frank will wait for you and for me. He will wait for you and me.
3. Was the quarrel between him and me? It was between you and me. You and I quarreled. It was between you and me.
4. The package is for us. It is for him, for her, and for me. It is for them and me. It is addressed to you and me. It was received by you and me.
5. Who is it? It is you and I. For whom is it? It is for you and me. You and I can divide the cake. It can be divided between you and me.

2. Read aloud the preceding sentences. Frequent reading of them will help you use pronouns correctly.

3. Make short sentences, each containing one of the following groups of words:

- |                        |                         |
|------------------------|-------------------------|
| 1. For him and me.     | 6. Toward her and me.   |
| 2. To you and me.      | 7. For them and me.     |
| 3. You and I.          | 8. They and I.          |
| 4. Against her and me. | 9. He and I.            |
| 5. After you and me.   | 10. Between you and me. |

**Written Exercise.** Write sentences containing each of the preceding groups of words. Try to make sentences that are worth reading to the class. Begin each with a capital letter and end it with the proper punctuation mark.

**Oral Exercise.** Pronounce the following prepositions as the teacher pronounces them to you. Then read the entire list aloud several times, rapidly, distinctly, and correctly. Then make sentences containing the prepositions,

for	through	against
on	across	toward
of	above	off

Notice the following correct use of prepositions:

1. The Indian stood *behind* the tree. (NOT: *in back of* the tree.)
2. *Beside* him stood a white hunter. (NOT: *alongside of* him.)
3. Keep *off* the grass. (NOT: Keep *off of* the grass.)
4. The girl went *into* the house. Then she was *in* the house.



5. The man walked up and down *in* the parlor. Then he walked *into* the kitchen.

6. We are now *at* the grocery. Next we are going *to* the laundry.

7. We were *at* the station. (Not: We were *to* the station.)

8. There was only a quarrel *between* the two, but there was a real fight *among* the three.

**Oral Exercise.** Use correctly in a sentence of your own each of the prepositions above.

### 127. Review of Rules for Capitals and Punctuation Marks

**Oral Exercise.** Read the following paragraphs aloud, telling where capital letters and punctuation marks should be inserted. Give your reason for each insertion, and then refer to the Summary in the back of the book, pages 269-270, to prove that you are right.

the odd visitor

there came a double knock at the house door and gluck who had been sitting by the fire went to the window opened it just a little for it was raining hard and looked out

there at the door stood the queerest looking little man he had ever seen he had a very large nose slightly brass colored his cheeks were very round and very red and looked as if he had been blowing a fire for the last eight and forty hours his eyes twinkled merrily through long silky eyelashes his mustaches curled twice round like a corkscrew on each side of his mouth and his hair of a curious mixed pepper and salt color descended far over his shoulders he was about four feet six in height decorated with a black feather some three feet long

gluck was so perfectly paralyzed by the singular appearance of his visitor that he remained looking at him without saying a word

hello said the little gentleman that s not the way to answer the door i m wet let me in

to do the little man justice he *was* wet his feather hung down between his legs like a beaten puppy s tail dripping like an umbrella and from the ends of his mustaches the water was running into his coat pockets and out again like a mill stream. — JOHN RUSKIN, "The King of the Golden River" (Adapted)<sup>57</sup>

**Written Exercise.** Write one or more of the preceding paragraphs, inserting capital letters and punctuation marks where these are needed, and finally correcting your work with the help of one or two classmates.<sup>58</sup>

### 128. Study of a Picture

What do you make of the picture on the following page? What explains all this stir and bustle? What is happening? What is the center of interest in it all? Does it seem as if these happy, laughing children were eager to keep up with the smiling man? Does he look like a pleasant man, full of fun and jokes?

**Oral Exercise.** Invent some short story that will explain this exciting scene, and give your story a title that will fit the picture. Think your story through to the end before telling it. The more interesting you can make it, the more the class will enjoy it.<sup>59</sup> If the children follow the smiling man, where will he lead them, and what will happen then?



After the painting by Kaulbach

**129. Word Study**

**Written Exercise.** Make a little dictionary of the following words; that is, arrange them in the order of the alphabet and write after each word one or more of its most common meanings. Keep this little dictionary. You will need it soon.

famous	spied	ditty	townsfolk
vermin	vats	ladles	kegs
sprats	sharps	mayor	queer
swarthy	flats	tuft	kith
quaint	attire	advanced	kin
pied	straying	dangled	vesture
old-fangled	adept	shrill	uttered
muttered	grumbling	rumbling	brawny
plunged	perished	guilder	cunning
enraptured	council	wondrous	portal

**130. Study of a Poem**

In Brunswick, which is a part of Europe, there is a little town near the famous city of Hanover, called Hamelin. The story goes that at one time long ago this little town was overrun with rats. Neither the mayor nor the council was able to find a way of ridding the town of them. As good luck would have it, however, there came to Hamelin at this trying time a strange piper. They called him the Pied Piper because of the red and yellow patchwork of his long, queer coat. He offered for a thousand guilders to charm all the vermin out of the town. The poem which follows tells how he did it:<sup>63</sup>

## THE PIED PIPER OF HAMELIN

Hamelin Town's in Brunswick,  
By famous Hanover city ;  
The river Weser, deep and wide,  
Washes its wall on the southern side ;  
A pleasanter spot you never spied ;  
But, when begins my ditty,  
Almost five hundred years ago,  
To see the townsfolk suffer so  
From vermin, was a pity.

Rats !  
They fought the dogs and killed the cats,  
And bit the babies in the cradles,  
And ate the cheeses out of the vats,  
And licked the soup from the cook's own ladles,  
Split open the kegs of salted sprats,  
Made nests inside men's Sunday hats,  
And even spoiled the women's chats  
By drowning their speaking  
With shrieking and squeaking  
In fifty different sharps and flats.

[At last the people of Hamelin went in a body to the Town Hall and declared that they would endure this condition of things no longer. "Rouse yourselves," they cried to the Mayor and the Council. "Think up some plan that will free our town of these rats, or we'll send you all packing."

At this the Mayor and Council were pretty badly scared, and for a long time they sat there scratching their heads. But ideas would not come. "I wish I were miles from here," at length groaned the Mayor. "I can't think of a way out of this trouble. What *shall* we do?" ]

Just as he said this, what should hap  
At the chamber door but a gentle tap?  
"Bless us," cried the Mayor, "what's that?  
Only a scraping of shoes on the mat?  
Anything like the sound of a rat  
Makes my heart go pit-a-pat!"

"Come in!" — the Mayor cried, looking bigger:  
And in did come the strangest figure!  
His queer long coat from heel to head  
Was half of yellow and half of red,  
And he himself was tall and thin,  
With sharp blue eyes, each like a pin,  
And light loose hair, yet swarthy skin,  
But lips where smiles went out and in;  
There was no guessing his kith and kin:  
And nobody could enough admire  
The tall man and his quaint attire.

He advanced to the council table:  
And, "Please your honors," said he, "I'm able,  
By means of a secret charm, to draw  
All creatures living beneath the sun,  
That creep or swim or fly or run,  
After me so as you never saw!  
And I chiefly use my charm  
On creatures that do people harm,  
The mole and toad and newt and viper;  
And people call me the Pied Piper."  
(And here they noticed round his neck  
A scarf of red and yellow stripe,  
To match with his coat of the selfsame check;

And at the scarf's end hung a pipe ;  
And his fingers, they noticed, were ever straying  
As if impatient to be playing  
Upon this pipe, as low it dangled  
Over his vesture so old-fangled.)  
" And as for what your brain bewilders,  
If I can rid your town of rats  
Will you give me a thousand guilders ? "  
" One ? fifty thousand ! " — was the exclamation  
Of the astonished Mayor and Corporation.

Into the street the Piper stepped,  
Smiling first a little smile,  
As if he knew what magic slept  
In his quiet pipe the while ;  
Then, like a musical adept,  
To blow the pipe his lips he wrinkled,  
And green and blue his sharp eyes twinkled,  
Like a candle flame where salt is sprinkled ;  
And ere three shrill notes the pipe uttered,  
You heard as if an army muttered ;  
And the muttering grew to a grumbling ;  
And the grumbling grew to a mighty rumbling ;  
And out of the houses the rats came tumbling.  
Great rats, small rats, lean rats, brawny rats,  
Brown rats, black rats, gray rats, tawny rats,  
Grave old plodders, gay young friskers,  
Fathers, mothers, uncles, cousins,  
Cocking tails and pricking whiskers,  
Families by tens and dozens,  
Brothers, sisters, husbands, wives —  
Followed the Piper for their lives.

From street to street he piped advancing,  
And step for step they followed dancing,  
Until they came to the river Weser,  
Wherein all plunged and perished !

You should have heard the Hamelin people  
Ringing the bells till they rocked the steeple.  
"Go," cried the Mayor, "and get long poles,  
Poke out the nests and block up the holes !"

[They did get long poles and poked out the nests and blocked up the holes. And when the carpenters and builders finished the work, there was nowhere even a trace of the rats to be seen.]

ROBERT BROWNING (Abridged)

**Oral Exercise.** 1. Pick out the group of eight or ten lines that you enjoy most. Read these aloud so well that your classmates will agree that you have made a good selection. Can you tell why you like them?

2. Close your book and give a description of the Pied Piper as you see him—remember, as *you* see him! After several other pupils have given *their* descriptions, some one may read Browning's aloud. Is it an interesting description? What lines in it do you think specially good?

3. Tell the story of the poem. Tell it as Browning does, or imagine yourself the mayor of the town, or tell it as if you were the Pied Piper.

**Memory Exercise.** Learn the passage that you like best. Recite it so as to make clear to others that it is a pleasing passage.



**131. Expressing a Thought in Different Ways**

**Oral Exercise.** In how many different ways can you express the thought of each of the following sentences?

1. The children came running out like fowls in a farmyard when barley is scattering.

2. They ran merrily after the wonderful music with shouting laughter.

3. The mayor and council could follow only with their eyes that joyous crowd at the Piper's back.

4. A wondrous portal opened wide.

5. The painting made the world acquainted with the strange story of the Pied Piper.

**Written Exercise.** When you have heard different ways in which the thought of each of the preceding sentences can be expressed, choose the one you prefer, write it with a copy of the sentence as given above, and keep it for future use.

**132. Study of a Poem**

[The work of removing the last trace of the rats was hardly finished before the Pied Piper appeared in the market place and demanded his thousand guilders. A thousand guilders! Everybody looked blue. What! Pay this large sum of money

“ . . . to a wandering fellow

With a gipsy coat of red and yellow ! ”

“ Besides,” said the Mayor with a knowing wink, “ we saw the rats drown ; they can’t come back. So, friend, while we are willing to give you a little money to put into your pocket, you must know that what we said about a thousand guilders was a joke. Come, take fifty ! ”

The Piper grew very angry at this. "No trifling!" he cried. "I won't take a cent less than a thousand guilders! And folks who put me in a passion may learn that I can pipe after another fashion."

Now the Mayor became indignant. "Do you mean to threaten us, you fellow!" he exclaimed.]

"You threaten us, fellow? Do your worst,  
Blow your pipe there till you burst!"

Once more he stepped into the street,  
And to his lips again  
Laid his long pipe of smooth straight cane;  
And ere he blew three notes (such sweet  
Soft notes as yet musician's cunning  
Never gave the enraptured air)  
There was a rustling that seemed like a bustling  
Of merry crowds justling at pitching and hustling;  
Small feet were pattering, wooden shoes clattering,  
Little hands clapping and little tongues chattering,  
And, like fowls in a farmyard when barley is scattering,  
Out came the children running.  
All the little boys and girls,  
With rosy cheeks and flaxen curls,  
And sparkling eyes and teeth like pearls,  
Tripping and skipping, ran merrily after  
The wonderful music with shouting and laughter.

The Mayor was dumb, and the Council stood  
As if they were changed into blocks of wood,  
Unable to move a step, or cry  
To the children merrily skipping by,  
— Could only follow with the eye  
That joyous crowd at the Piper's back.  
But how the Mayor was on the rack,

And the wretched Council's bosoms beat,  
As the Piper turned from the High Street  
To where the Weser rolled its waters  
Right in the way of their sons and daughters!  
However, he turned from south to west,  
And to Köppelberg Hill his steps addressed,  
And after him the children pressed;  
Great was the joy in every breast.  
"He never can cross that mighty top!  
He's forced to let the piping drop,  
And we shall see our children stop!"  
When, lo, as they reached the mountain-side,  
A wondrous portal opened wide,  
As if a cavern was suddenly hollowed;  
And the Piper advanced and the children followed,  
And when all were in to the very last,  
The door in the mountain-side shut fast.

Alas, alas for Hamelin!  
The Mayor sent east, west, north, and south,  
To offer the Piper, by word of mouth,  
Wherever it was men's lot to find him,  
Silver and gold to his heart's content,  
If he'd only return the way he went,  
And bring the children behind him.  
But when they saw 't was a lost endeavor,  
And piper and dancers were gone forever,  
They wrote the story on a column,  
And on the great church window painted  
The same, to make the world acquainted  
How their children were stolen away,  
And there it stands to this very day.

ROBERT BROWNING (Abridged)

**Oral Exercise.** What passage seems to you the most musical in this poem? Read it to your classmates.

**Written Exercise.** 1. Write a letter such as the mayor might have sent the Pied Piper, after the children and he had disappeared through the door of Koppelberg Hill.

2. Write the Pied Piper's reply.


**Oral Exercise.** What happened after the door in the mountain closed behind the children? Perhaps one of the following paragraphs gives the clue:

1. In the black darkness that followed the closing of the door the children saw in the distance a flickering light, like a single candle burning in a cave or hut. As they went nearer they discovered the Pied Piper sitting cross-legged on the floor in the doorway of a hut. Above his head his pipe hung from a nail in the wall. "If I could only have one blow on that magic pipe," thought one of the older boys, "perhaps we should all be free again." Being a bright and brave lad, he at once made a plan to —.

2. When the children's eyes became used to the darkness inside the hollow mountain, they saw that they were surrounded by hundreds of elves. They discovered also that they themselves were slowly shrinking. "Are we growing into elves ourselves?" they cried in alarm. The elves nodded yes. "Be glad that you are!" these replied; "for when you are no longer children but elves like us, you will be allowed now and then to go back to your homes. We, too, were children once, like you." Then the children gave one great shout of joy. After a few days had passed, —.

Entertain your classmates by telling what happened at last to the lost children of Hamelin.

## 133. Writing Telegrams


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Send the following telegram, subject to the terms as hereon, which are hereby agreed to

**ELMIRA, N. Y., APRIL 2, 1921**

**SMITH AND PRESTON TYPEWRITER COMPANY**  
**441 BROADWAY, NEW YORK CITY**  
**THREE TYPEWRITERS NEW MODEL FIVE ORDERED RUSH LAST WEEK NOT YET RECEIVED WHY**

**O. L. JORDAN**

<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th colspan="2">CLASS OF SERVICE DESIRED</th> </tr> <tr> <td>Post Day Message</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Day Letter</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Night Message</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Night Letter</td> <td style="text-align: center;"><input checked="" type="checkbox"/></td> </tr> </table> <p><small>Patrons should mark as it appears on the class of service desired. OTHERWISE THE TELEGRAM WILL BE TRANSMITTED AS A FAST DAY MESSAGE.</small></p>	CLASS OF SERVICE DESIRED		Post Day Message	<input type="checkbox"/>	Day Letter	<input type="checkbox"/>	Night Message	<input type="checkbox"/>	Night Letter	<input checked="" type="checkbox"/>	<h1 style="margin: 0;">WESTERN UNION</h1>  <h1 style="margin: 0;">TELEGRAM</h1> <p style="font-size: small; margin: 0;">NEWSPAPER CARLTON, PRESIDENT</p>	<div style="text-align: right; font-size: x-small;">Form 1207</div> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="height: 30px; vertical-align: top;"> <div style="font-size: x-small;">Operator's No.</div> </td> </tr> <tr> <td style="height: 30px; vertical-align: top;"> <div style="font-size: x-small;">Check</div> </td> </tr> <tr> <td style="height: 30px; vertical-align: top;"> <div style="font-size: x-small;">Time Paid</div> </td> </tr> </table>	<div style="font-size: x-small;">Operator's No.</div>	<div style="font-size: x-small;">Check</div>	<div style="font-size: x-small;">Time Paid</div>
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Send the following telegram, subject to the terms as hereon, which are hereby agreed to

**NEW YORK CITY, APRIL 2, 1921**

**O. L. JORDAN**  
**6 MAIN STREET**  
**ELMIRA, NEW YORK**  
**THREE TYPEWRITERS NEW MODEL FIVE ORDERED BY YOU MARCH TWENTY-SEVEN SHIPPED SAME DAY BY EXPRESS WE HAVE CHECKED ALL SHIPPING PAPERS AND FIND NO MISTAKE AT THIS OFFICE TRACER ALREADY SENT WE REGRET DELAY AND WILL MAKE DUPLICATE SHIPMENT TO YOU TO-MORROW IF TRACER SHOWS GOODS STILL UNDELIVERED**

**SMITH AND PRESTON TYPEWRITER COMPANY**

**Oral Exercise.** 1. Who is the sender of the first telegram on the preceding page? Where does he live and when did he send it? To whom is it addressed? Which of the four kinds of telegrams is it?

2. By whom and when was the second telegram sent? Can you think of a good reason why a night letter rather than a day message was sent in reply to Mr. Jordan's urgent day message?

As you can learn from what is printed in the upper corner of the telegrams, there are four kinds of telegrams. The fastest and most expensive is the day message. The slowest and cheapest is the night letter. Between the two are the day letter and the night message.

The sender of a night letter is allowed fifty words at about the same price as would be charged for ten words in a day message. A day message is hurried along and delivered without delay. A night letter, however, received at a telegraph office in the afternoon or evening, is not telegraphed until after midnight and is not delivered until after eight o'clock the next morning.

**Oral Exercise.** Go to the telegraph operator in your town or city. Ask him to explain the four classes of telegrams. Then tell your classmates what you have learned that is not given in the preceding paragraphs.

**Written Exercise.** Write the following night letters:<sup>60</sup>

1. You fell on the ice yesterday and sprained your ankle. The doctor insists that you stay in bed a week. Some of your classmates have planned to visit you every day to let you know what

the day's lessons are. Send your father, who is away on a business trip, a night letter in which you tell about the accident and all that you are doing to make the time pass. Tell as much as you can in fifty words.

2. School has been unexpectedly closed because of an epidemic of influenza. You are well and would like to spend a week at your uncle's. But your father is in a distant city on business. Send him a night letter in which you explain the situation and ask permission to go. Explain that your mother does not need you, and tell some of the things you mean to do at your uncle's. Add good reasons why he should let you go.

3. Your father has given you permission to visit your uncle. Send your uncle a night letter asking him whether it will be convenient for him to have you visit him. Explain all the circumstances.

**Group Exercise.** 1. Several of the night letters should be copied on the board. The class will study each one with the following questions in mind:

1. Is the telegram so clear that it cannot be misunderstood?
2. Does it contain any words that are not needed?
3. Can better words be inserted in the place of any that the writer used?

2. You and your classmates were carrying on various businesses some time ago. You wrote letters in which you answered each other's advertisements or ordered each other's goods. Set up in business again, the same business as before or one that you now prefer. Then send each other telegrams.

3. The class telegraph office will receive and deliver your telegrams. The pupils in charge of that office will

point out to you where your telegrams can be improved, if they are not clear or contain errors. A pupil who receives a telegram from the class telegraph office and discovers a mistake in it may take the place of the telegraph operator who failed to see or correct the mistake.

### 134. Conjunctions

**Exercise.** Separate into two statements each of the sentences that follow. Thus, in the first sentence there are two distinct statements, each complete in itself. "School was dismissed" is one of these statements; "the children went home" is the other. What word in the sentence connects the two statements?

1. School was dismissed *and* the children went home.
2. The piper piped; *therefore* the rats followed him.
3. Spring has begun, *for* the bluebirds have returned.

Connecting words like *and*, *but*, *for*, and *therefore* are called conjunctions.

Conjunctions are used to connect not only statements or sentences but also parts of sentences as well as single words. Thus:

1. I see the lion *and* the tiger. (TWO NOUNS CONNECTED)
2. I see *and* hear the birds. (TWO VERBS CONNECTED)
3. The day was warm *and* pleasant. (TWO ADJECTIVES CONNECTED)
4. He walked slowly *and* lazily. (TWO ADVERBS CONNECTED)
5. He walked to *and* from the circus. (TWO PREPOSITIONS CONNECTED)



6. The children ran to the beach *and* into the water. (Two PHRASES CONNECTED)

**Words that connect sentences or parts of sentences are called conjunctions.**

**Exercise.** Point out the conjunctions in the following sentences and tell what each connects:

1. The boy shook the tree and the apples fell to the ground.
2. The boy and the girl shook the tree.
3. They shook and shook it.
4. They shook it and they shook it.
5. The red and ripe apples lay on the ground.
6. They lay on the grass and on the sand.
7. The children picked them up eagerly but carefully.
8. Some were red and some were yellow.
9. An old man and an old woman came down the path.
10. They saw and greeted the children.
11. Aladdin gave his mother the jewels, and the good woman took them to the Sultan.
12. The Sultan and his officer were astonished at the size and beauty of these jewels.
13. The Sultan talked with Aladdin's mother and promised his daughter to Aladdin.
14. The mother was delighted and hurried home at once.
15. Aladdin thanked her for her kindness and trouble.
16. The red and yellow apple was admired by the young people and by the old folks.
17. Bravely and energetically the boys stormed the well-defended snow fort.
18. With courage and with energy they attacked the boys in the fort and behind the hedge.

19. Thanksgiving and Christmas come within a month of each other.

20. On the hills and in the valleys the white and pink blossoms could be seen.

**Written Exercise.** Write sentences containing the following words or groups of words:

1. Two nouns connected by a conjunction
2. Two pronouns connected by a conjunction
3. Two adjectives connected by a conjunction
4. Two verbs connected by a conjunction
5. Two adverbs connected by a conjunction
6. Two prepositional phrases used as adjectives and connected by a conjunction
7. Two prepositional phrases used as adverbs and connected by a conjunction

### 135. Conjunctions ; Compound Subjects and Predicates

1. Mary is sewing.
2. Fanny is sewing.
3. Mary and Fanny are sewing.

**Exercise.** What is the subject of the first sentence above? Of the second? What is the subject of the third sentence? What is the subject of each of the following sentences? What words does each conjunction connect?

1. Boys and girls like vacations.
2. Shouts and cries were heard.
3. Writing paper and pencils lay on the table.

Sometimes a sentence has several subjects that are taken together and make one compound subject. In the

same way a sentence may have a compound predicate. Notice the compound predicate in the third sentence:

1. Mary sewed.
2. Mary sang.
3. Mary sewed and sang.
4. Fanny laughed and cried over the story.
5. The dog danced about and barked joyfully.

**Exercise.** What is the predicate of each of the preceding and the following sentences? What words or groups of words does each conjunction in those sentences connect?

1. The cat humped its back.
2. The cat scratched the dog.
3. The cat humped its back and scratched the dog.
4. The soldiers loaded and fired.
5. The soldiers loaded quickly and fired carefully.
6. The soldiers loaded quickly but fired carefully.
7. The soldiers and the sailors whistled and shouted.
8. The speaker praised the boys and rewarded them with gifts.
9. You and I saw the accident and know the cause of it.
10. Men and women appeared and disappeared at the lighted open door.
11. The soldiers and the sailors stood in line and saluted their brave leader.
12. We marched and marched and marched.

**Exercise.** Give sentences that contain compound subjects. Give sentences that contain compound predicates. Write your most interesting sentence of each kind on the board.

136. The "*and*" Habit

The conjunction *and* has important work to do in sentences. Some speakers, however, use it too much. In that way they spoil their talks.

**Oral Exercise.** Improve the following sentences. You may simply omit the unnecessary *and*'s, thus cutting each sentence into short sentences; or you may in addition begin some of the sentences with a word like *although*, *while*, *when*, *as*, *if*, or *since*, in each of which cases one of the *and*'s will drop out of itself.

1. I went into the store AND I asked the clerk if he had any writing paper to sell AND he said yes AND I bought some.

2. We left the crowded city behind AND all about us were farms AND in front stretched the smooth, hard, gravel road AND over us was a clear blue sky.

3. I asked him his name AND he made no reply.

4. You are healthy AND you should be able to do this work AND I wish you would begin it at once.

5. Kate had a friend AND he worked in a shop AND he left the shop AND he studied in a trade school AND he finished the course AND he received a better job AND now he tells Kate's brother to go to the school AND Kate's brother will not go.

6. You wish to succeed AND you should study.

7. You study AND you will succeed.

8. There was once a boy AND he was trained in the use of tools AND he made many useful things for his mother AND in this way he saved her much money AND every boy should learn to use tools.

9. I am an American AND you are an Englishman AND he is a Frenchman AND his friend is an Italian.

10. We talk of the bigness of a thing AND we talk of the smallness of a thing AND we must remember what we are comparing these things with.

11. A farmer lived on a bad road AND he was ten miles from the railway AND he had some wheat to haul AND he found that he could haul only forty bushels at a time AND it took him a day to make the round trip.

12. There the heroes stood AND their eyes glared like wild bulls' AND the people crowded at the gates AND they wanted to see what would happen AND they wondered who was the stronger of the two AND they took the side of the stranger AND they feared he might lose the battle.

### 137. Vocational Problems

#### THE MONEY VALUE OF AN EDUCATION

A business man who has studied the earnings of the workers in New York reports that the man with a common-school education is able to make one and one-half times as much money as the man without such an education; and that the high-school man earns two times as much, and the college man four times as much.

If a boy who has been trained in the use of tools saves \$15 a year in the repairs and convenient articles made for the home, what is the saving in 50 years? — JOHN E. CALFEE, "Rural Arithmetic" (Adapted)

Kate had a friend working in a shop for \$26 a month, who left and studied in a trade school. When the friend finished her course she got work at \$12.50 a week. How much more did she now receive a year than she did in the shop? — WENTWORTH-SMITH, "Essentials of Arithmetic"

**Oral Exercise.** 1. What facts do the preceding three paragraphs give you? Do you know others like them? Perhaps your parents do. What does all this prove? Give a short talk to the class. Tell first what you wish to prove; then give all the interesting information you can to show that you are right.

2. How many paragraphs were there in your short talk? If there were more than one, what was the subject of each?

3. If you have spoken well, perhaps your teacher will plan to have you and a few others talk to the pupils in the class below yours. When you speak to these younger pupils, make your thoughts clear to them. You have something worth while to tell.

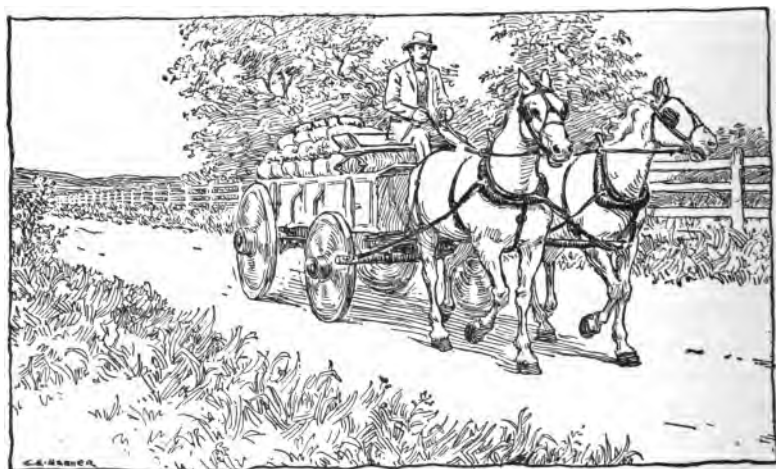
### 138. Discussing Public Questions

#### DOES IT PAY TO HAVE GOOD ROADS?

1. Do good roads pay? On the following page is a picture of a bad road in the country. A farmer lives on it, 10 miles from the railway. He found that he could haul only 40 bushels of wheat at a time, and that it took a day to make the round trip. If the farmer reckoned \$6 a day for man and team, how much did it cost per bushel to haul the wheat?

2. The lower picture on the following page shows the same road after improvement. The farmer can now haul 75 bushels with his team. Find the cost of hauling the wheat now. — WENTWORTH-SMITH, "Essentials of Arithmetic"

**Oral Exercise.** 1. Describe the worst road that you ever saw, if you remember it distinctly. Describe the



best. Does it pay to have good roads? In what ways? Can you work the two problems in arithmetic? What do the answers prove?

2. Suppose that you were called before a board of road improvement to tell whether it will pay to improve a certain bad road which you know. Suppose that the class is the board. Give your talk, describe the road exactly, and prove by the use of figures, as in the problems above, that the road ought to be improved. Think of other reasons for good roads and include them in your talk. You must talk well, for boards are sometimes slow in spending money for roadmaking.

3. Make up and tell a story which will fit the two pictures on the opposite page. Tell it as if you were a farmer, or farmer's son or daughter, who has used both roads. Tell your story to the road board. How many paragraphs will there be? What will be the main idea or subject of each?

**Written Exercise.** If you know nothing of good and bad roads in the country, suppose that you are living on an unpaved street in the city. Write a letter to your classmates as if they were all members of a street committee and tell them clearly all the good reasons you can think of why the street should be paved. Or write them a letter in which you speak for clean streets and sidewalks and alleys and back yards. Tell what you yourself have seen and know. How many paragraphs will there be? What will be the main idea or subject of each?



### 139. Interjections

1. *Hurrah!* Our boys are winning.
2. *Pshaw!* They are losing again.
3. *Oh!* I am glad we came.

**Oral Exercise.** Read these three sentences without the words in italics. Do those words add to the meaning of the sentences in which they are found? Do they emphasize the feeling with which each sentence is spoken?

Words or sounds (such as *oh*, *ah*, *hurrah*, *pshaw*, *bah*) used to express strong feeling are called interjections.

Interjections are usually followed by a mark (!) called an exclamation mark.

**Oral Exercise.** In the following sentences point out the interjections:

1. Ah! this is a delicious pudding.
2. Whew! I did n't know they could go so fast.
3. Hurrah! this is the best news I've heard.
4. Alas! I am sorry that this should have happened.
5. Oh! your words astonish me.
6. Pshaw! I have broken my knife.
7. Ouch! that hurts.
8. Oh! see that fine field of corn.

**Written Exercise.** Write on the board several sentences of your own that contain interjections.

### 140. Sentence Study

**Exercise.** Which of the sentences on the following page ask something? Which of the sentences give commands? Which of them tell something?

1. A man sat on the fence.
2. Get off that fence.
3. He did not hear the command.
4. Was he deaf?
5. What is your business?
6. Go home, Rover.
7. The dog trotted off down the road.
8. Give him some water.
9. Do you know his name?
10. I do not know his name.

**Some sentences tell something.**

**Some sentences ask something.**

**Some sentences give commands.<sup>61</sup>**

When a sentence expresses strong feeling it is written, like an interjection, with an exclamation mark. Thus:

Oh! I saw a beautiful butterfly!

Oh! did you see that large bird!

Oh! see that ugly dog!

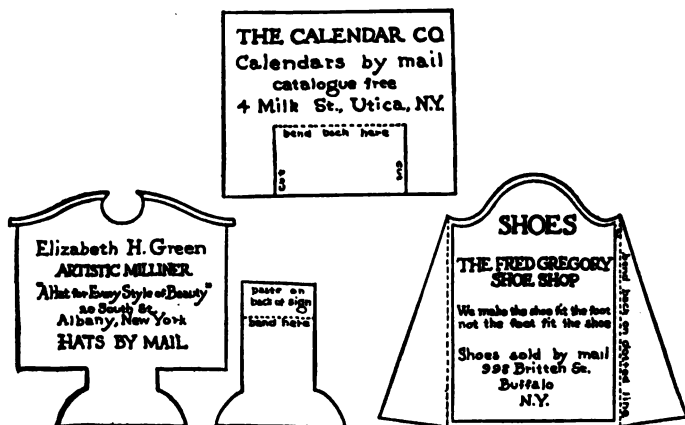
**Written Exercise.** Write two sentences that tell something; two that ask something; two that give commands; and two that express strong feeling.

**Oral Exercise.** Each of the following sentences tells something. Change it (1) to a sentence asking something, and (2) to a sentence giving a command.

1. The boy is doing his morning work.
2. Rover sits up and barks.
3. The girls are sewing rapidly but carefully.
4. The soldiers are standing at attention.
5. My brother is helping you to make a kite.

## 141. Letter Writing

**Group Exercise.** 1. You and your classmates should now set up in business again. Perhaps it would be a good plan for each pupil to place a sign on his desk. The sign would give each one's business name and address and would tell his business. The signs could be neatly made



of cardboard. Much inventive skill could be shown in designing and making them. The drawings above may help you in this work.

2. Have your dealings with the business houses around you been entirely satisfactory? Is there anything you wish to complain of? Have you any objection to any company's way of doing business with you? Write your letter of complaint. Imagine something to complain about, that will surprise the classmate to whom you are writing and will bring to you a prompt letter of denial or

explanation. Mail your letter in the class post office. Write a polite reply to any letter of complaint that you receive.

### 142. Advertisements

Bring to school that part of your father's newspaper in which the "Wanted" columns are printed.

**Oral Exercise.** 1. Read to the class an advertisement of a house for rent. Is it clear? Does it tell enough? Why is it so brief?

2. Choose the best-written advertisement of (1) a house for sale, (2) a horse for sale, (3) a situation wanted by some young man or young woman, (4) something lost, a reward being offered to the finder. Your teacher will write on the board the best advertisement of each kind found by the class.

**Written Exercise.** Write an advertisement of (1) a dog lost, (2) a position wanted by a boy for Saturday work, (3) a cook wanted by a large family. Each of these must be very brief, but it must be clear and tell enough.

**Group Exercise.** With your classmates plan to prepare the "Wanted" columns of a blackboard newspaper. Let the board be marked off into broad columns. One column may be the "For Rent" column. Another may have the heading, "For Sale." Then there may be "Lost and Found," "Help Wanted," and "Situation Wanted" columns.

Several pupils may have charge of each column. They should write on the board very neatly and correctly such "Wanted" advertisements as they can make up or as their classmates give them.

Pupils who wish to give humorous advertisements to the paper for the entertainment of their classmates may do so. These, however, like any others, must be in good taste, correctly written, and in proper advertisement form.

### 143. A Meeting of the Better-Speech Club

1. For a summer vacation near a large lake, which is the better kind of boat to have—a motor boat or a sailboat?

2. Which is the more enjoyable season—summer or winter?

3. Which is the more enjoyable climate—one that is always mild, as are certain parts of California, or one that has cold winters and hot summers?

4. Where is it better for boys and girls to live—in the country or in the city?

**Group Exercise.** 1. Each of the Better-Speech clubs should now hold a meeting. Each club should choose three or four speakers for a debate with the other club on one of the questions above or another question that may be preferred. The pupils of each club will of course debate the question among themselves before meeting the debaters of the other club.

2. Each club should try to keep its debaters from making mistakes in English. Perhaps some of the correct-usage drills in the book should be reviewed at this time. The following sentences should be read repeatedly also, since many pupils say *haf to* instead of *have to*, *must of* for *must have*, and *would of known* for *would have known*.

1. I *have to* say what I think.

2. I *have to* differ with the debater who has just spoken.

3. I *must have* misunderstood him.
4. He *should have* known better.
5. I *would have* interrupted him.
6. I *have to* speak of another matter now.
7. He *would not have* said that if he had known this.
8. You *would have* known the answer if you had studied the lesson.
9. I *have to* study to-night. Do you *have to* go down town?
10. He *would have* found the lost knife if he had looked for it.

3. Debaters sometimes do not speak loud or distinctly enough. Before the big debate each club should practice a number of vocal drills. The index gives the pages on which these are to be found.

**Written Exercise.** Should you like to invite your parents and friends to hear one of these questions debated? Write letters inviting them, but do not mail these until you have corrected mistakes. Each club will see that none of its members sends out an incorrect letter.

### 144. Sentence Study

It is interesting to take sentences apart. You can understand better, when you see the separate parts, how they fit together. Notice, on the following page, how a sentence is separated into its parts, step by step.

First, it is separated into its subject and its predicate. Then, the simple subject is picked out, and the simple predicate. Last of all, the words that belong with the simple subject are named, and the words that belong with the simple predicate.

## A SENTENCE TAKEN APART

*A ripe red apple of good size hung loosely on the topmost branch.*

I. The entire subject is *A ripe red apple of good size.*

The entire predicate is *hung loosely on the topmost branch.*

II. The simple subject is the noun *apple.*

The simple predicate is the verb *hung.*

III. With the simple subject *apple* belong the adjectives *a*, *ripe*, and *red* and the prepositional phrase *of good size*, which is used like a single adjective.

With the simple predicate *hung* belong the adverb *loosely* and the prepositional phrase *on the topmost branch*, which is used like a single adverb.

**Exercise.** Take the following sentences apart: <sup>82</sup>

1. The strong wrestler won at last.
2. A little bird sat on a tree.
3. The bird on the tree sang happily to its mate.
4. The glass marbles were bought eagerly by the schoolboys.
5. Were you ever in the mountains in the spring?
6. Was your little brother ever in Buffalo?
7. Was your father in France before the war?
8. The brave soldiers from America dashed into the battle fearlessly.
9. The soldiers and the sailors smiled happily at the shouting crowd.
10. The leader stopped suddenly and looked anxiously toward the north.

11. Men from England and from France cheered long and loud.
12. The sand from the desert blew steadily for a day.
13. A hot wind from the west followed immediately with damaging effect.
14. Three Boy Scouts in full uniform hurried eagerly to the rescue.
15. The Camp-Fire Girls from the city marched to their camp in the woods.
16. The boy from Chicago walked to Milwaukee.
17. An Indian canoe from Lake Ontario was seen on the beach early on that sunny day.
18. The two little children sat and played happily by the warm stove in the kitchen.
19. The young woman from Buffalo was visiting at her sister's house in Rochester.
20. The timid rabbit leaped nervously into the bushes and in an instant was gone from view.

#### 145. Further Sentence Study

**Group Exercise.** 1. Write on the board the following sentences :

1. A sentence containing an adjective in the subject and an adverb in the predicate
  2. A sentence containing a prepositional phrase in the subject
  3. A sentence containing a prepositional phrase in the predicate
2. Give sentences having the following prepositional phrases in the subject:
- |                  |                  |
|------------------|------------------|
| 1. of stone      | 4. over the hill |
| 2. on the train  | 5. at home       |
| 3. in the valley | 6. by Longfellow |



- |                       |                         |
|-----------------------|-------------------------|
| 7. from China         | 10. between those walls |
| 8. after to-morrow    | 11. of New York City    |
| 9. with the long nose | 12. beside the fence    |

3. Give sentences having the following prepositional phrases used as adverbs:

- |                 |                     |
|-----------------|---------------------|
| 1. with care    | 7. by force         |
| 2. in silence   | 8. with pleasure    |
| 3. for money    | 9. in anger         |
| 4. without fear | 10. in peace        |
| 5. with courage | 11. with enthusiasm |
| 6. with haste   | 12. with hope       |

4. Write on the board an interesting sentence that tells something. Rewrite it (1) as a question, and (2) as if spoken with strong feeling and therefore followed by an exclamation mark.

5. Some of the following sentences will probably prove much more difficult to write than were the preceding ones. Can you write them?

1. A sentence containing two adjectives in the subject connected by a conjunction
2. A sentence containing two adverbs in the predicate connected by a conjunction
3. A sentence containing two adjectives in the subject connected by a conjunction and two adverbs in the predicate also connected by a conjunction ; like the following :

The *tall* and *lanky* stranger smiled *pleasantly* but *shyly*.

4. A sentence containing two prepositional phrases in the subject connected by a conjunction. (Notice that the prepositional phrases are used as adjectives and are therefore adjective phrases.)

5. A sentence containing two prepositional phrases in the predicate, used as adverbs and connected by a conjunction. (Notice that these prepositional phrases are used as adverbs and are therefore adverbial phrases.)

6. A sentence containing two prepositional phrases in the subject connected by a conjunction and, besides, two prepositional phrases in the predicate also connected by a conjunction; like the following:

Several horses *without harness* but *with halters* could be seen *among the oaks* and *in the open pasture*.

6. Write more sentences like those called for in the preceding exercise, but try to make each sentence especially entertaining to your classmates.

## 146. Variety in Expression

### THESEUS AND MEDEA\*

Then Theseus took a seat, and before him was set all the best of the feast; and Theseus sat and ate, and all the company admired him; but always he kept his club by his side.

But Medea, the dark witch woman, had been watching him all the while. Now, while he ate and drank, she went back into her chamber; and all the servants whispered: "This, then, is the man who killed the monsters! How noble are his looks, and how huge his size! Ah, would that he freed our land of the enchantress!"

And presently Medea came forth, decked in all her jewels and her rich Eastern robes, and looking more beautiful than the day; so that all the people could look at nothing else. And in her right

\* Pronounced *thēz'ūs* and *mēd'ēa*.

hand she held a golden cup, and in her left a flask of gold ; and she came up to Theseus, and spoke in a sweet, soft, winning voice, —

" Hail to the hero, the conqueror, the unconquered, the destroyer of all evil things ! Drink, hero, of my charmed cup, which gives rest after every toil, which heals all wounds, and pours new life into the veins."

As she spoke, she poured the wine from the flask into the cup ; and the fragrance of it spread through the hall, like scent of thyme and roses.

Theseus looked up at her fair face, and into her deep dark eyes. And as he looked, he shrank and shuddered ; for they were dry, like the eyes of a snake. And he rose, and said, " The wine is rich and fragrant, and the wine bearer as fair as the Immortals ; but let her pledge me first herself in the cup, that the wine may be the sweeter from her lips."

Then Medea turned pale, and stammered, " Forgive me, fair hero ; but I am ill, and dare drink no wine."

And Theseus looked again into her eyes, and cried, " Thou shalt pledge me in that cup, or die." And he lifted up his brazen club, while all the people looked on aghast.

But Medea shrieked a fearful shriek, and dashed the cup to the ground, and fled ; and where the wine flowed over the marble pavement the stone bubbled, and crumbled, and hissed, under the fierce venom of the draught. Medea called her dragon chariot, and sprang into it and fled aloft, away over land and sea ; and no man saw her more. — CHARLES KINGSLEY, " The Heroes " (Adapted)

**Oral Exercise.** 1. Find in the story the following numbered sentences or parts of sentences. Express the thought of each in several different ways. Thus, you might restate the thought of the first in these ways:

What a fine-looking man he is, and how great is his size!  
How strong he looks, and how large he is!  
What a godlike and powerful man he is!  
How like a ruler and a giant he looks!

1. How noble are his looks, and how huge his size!
2. Ah, would that he freed our land!
3. Presently Medea came forth.
4. She was decked in all her jewels and her rich Eastern robes.
5. She looked more beautiful than the day.
6. Hail to the hero, the destroyer of all evil things!
7. The fragrance spread through the hall.
8. As he looked, he shrank and shuddered.
9. All the people looked on aghast.
10. Medea shrieked a fearful shriek.
11. The stone bubbled and crumbled and hissed.
12. The stone hissed under the fierce venom of the draught.
13. Medea sprang into her dragon chariot and fled aloft.
14. No man saw her more.

2. Which sentences or parts of sentences in the story do you specially like?

3. Read the story, cutting it into short sentences. Let no *and's* or *so's* or *then's* creep in between them. Make a short but distinct pause at the end of each of your sentences. Thus, you might begin as follows:

Then Theseus took a seat. Before him was set all the best of the feast. Theseus sat and ate. All the company admired him. Always he kept his club by his side.

4. Read the story again, cutting it into short sentences. In addition, as you read, express in your own words the thought of many of the sentences in the story.

**147. Story-Telling**

**Group Exercise.** Make a list of the things that happen in the story of Theseus and Medea. Name the happenings in the order in which they come in the story. Tell each one in a short sentence, as *Theseus sat and ate*, or, *Medea brought him wine*. The teacher will write your list of half a dozen short sentences, more or less, on the board, numbering them. Other pupils will give their sentences. Then from several such groups of sentences the class may make a group that is better than any other one. This group of sentences may be kept on the board as the best outline of the story.

**Oral Exercise.** 1. Tell the story as if you were Theseus. It might begin somewhat as follows:

I took a seat. Before me they placed all the best of the feast. As I ate I saw that the people in the hall seemed to admire me. I thought it best, however, to keep my club always at my side.

2. Tell the story as if you were Medea. It will still be the same story, but there will be many interesting differences which the class will enjoy. You might, at the end, tell where you went in your dragon chariot.

**148. Study of a Poem****THE FLAG GOES BY**

Hats off !

Along the street there comes

A blare of bugles, a ruffle of drums,

A flash of color beneath the sky :  
Hats off !  
The flag is passing by !

Blue and crimson and white it shines  
Over the steel-tipped, ordered lines  
Hats off !  
The colors before us fly !  
But more than the flag is passing by :

Sea fights and land fights, grim and great,  
Fought to make and save the State ;  
Weary marches and sinking ships ;  
Cheers of victory on dying lips ;

Days of plenty and years of peace ;  
March of a strong land's swift increase ;  
Equal justice, right, and law,  
Stately honor and reverend awe ;

Sign of a nation, great and strong,  
To ward her people from foreign wrong ;  
Pride and glory and honor, — all  
Live in the colors to stand or fall.

Hats off !  
Along the street there comes  
A blare of bugles, a ruffle of drums ;  
And loyal hearts are beating high :  
Hats off !  
The flag is passing by !

HENRY HOLCOMB BENNETT

**Oral Exercise.** 1. What lines in the first stanza seem to you specially stirring? What words? What picture does this stanza suggest to you? Describe it briefly and clearly.

2. In the second stanza what is meant by "steel-tipped, ordered lines"? What is meant by the last line? Which stanza, the first or the second, has more color in it? Which has a greater variety of stirring sounds? Does anything suggest the regular tramp, tramp, tramp of the marching soldiers?

3. What picture of battles does the third stanza give us? Is this a happy or a sad picture? Read the line or lines that prove the correctness of your answer.

4. The fourth and fifth stanzas give us a picture of a strong and great nation at peace with the world, and growing in numbers and in wealth. But is this nation only strong and great? What else does the poet emphasize?

5. Read the whole poem aloud, and show in your reading that you see the stirring pictures in it. Read it at home to your parents. Read it often; soon you will be able to recite it.

**Written Exercise.** What should you like to do on the next Fourth of July? Can you think of a better way of expressing your patriotism, your respect for the flag, than by shooting off dangerous fireworks? Would a trip to Washington be a good plan? A trip to the capital of your state? To some place of historic interest? Plan the best Fourth of July you can think of; then write out your original plan and read it to your classmates.

**149. Formal Notes**

On occasions of special dignity and importance invitations, as well as replies to them, are expressed in formal notes rather than in ordinary letters. Examples of such formal notes are given below.

**Written Exercise.** 1. Rewrite each of the following formal notes as a letter, remembering what you have learned about writing the heading, the greeting, and the ending. Make each letter as simple and conversational as you can. Add such pleasant remarks as you would make if you were writing to a friend. These are never included in formal notes.

**(1) FORMAL INVITATION**

Miss Harriet Jordan requests the pleasure of Miss Elizabeth Gregory's company at a May-Day party on Wednesday afternoon, May the first, from two to five o'clock.

225 North Shore Drive  
April the twenty-fourth

**(2) FORMAL NOTE OF ACCEPTANCE**

Miss Elizabeth Gregory accepts with pleasure Miss Harriet Jordan's kind invitation to her May-Day party on Wednesday afternoon, May the first, from two to five o'clock.

The U. S. Grant Hotel  
April the twenty-seventh



## (3) FORMAL NOTE OF REGRET

Miss Elizabeth Gregory regrets that she cannot accept Miss Harriet Jordan's kind invitation to her May-Day party on Wednesday afternoon, May the first, from two to five o'clock.

The U. S. Grant Hotel

April the twenty-seventh

2. Without referring to the book, change each of the letters you have just written, back to the formal notes above. When you can improve them no more, compare your work with the book and see whether you have made any mistakes.

150. Review <sup>24</sup>

**Oral Exercise.** Choose that one of the following sentences which makes you think of things to tell the class. Beginning with that sentence, give the short talk or tell the story it suggests.

1. A hut stood on the edge of the great forest, under the shelter of a spreading oak tree.

2. The car flew by so fast that I could see in the dust cloud, as by a flash, only a large, heavy red car and four or five soldier faces grinning from it.

3. As I pulled the ring on the cover, the old chest in the attic slowly opened before me.

4. The fire engine dashed around the corner and stopped directly before our house.

5. Far up the street, where a band was playing, I could see prancing horses and flying banners of many colors.

**Group Exercise.** After each pupil finishes his talk or story the class will tell him two things:

1. The best thing that can be said about his way of speaking
2. The speaker's most serious fault

**Memory Exercise.** Review the poems you learned during the year. Relearn those parts of poems that you find you have forgotten. The teacher will set aside an afternoon for reciting poems and may invite outsiders to come to hear them. At that time pupils will be called on to recite any one of the poems of the year.

**Written Exercise.** The teacher will read an interesting paragraph from a history, physiology, or other suitable book. The reading over, write as much as you remember of the paragraph, using your own or the book's language to express the thoughts.

**Group Exercise.** Several of the paragraphs should be copied on the board, where the class may examine and criticize them. What questions shall be used for these criticisms?

**Written Exercise.** 1. Rewrite the following letter, arranging the parts properly and inserting capital letters and punctuation marks where they belong:

421 west 114th street new york city june 7 1922 dear fred  
the end of the school year is at hand i am looking forward to  
our vacation together in the country i am happy when i think  
that you amy dorothy and i shall have two long months of fun on  
your grandfather s big farm i do not know anything i should rather  
do i already have a dozen plans i suppose you have too what day  
do you expect to arrive there your friend tom martin

2. Turn to the Summary of Rules on pages 269-270. Write on the board a sentence to show that you understand the rule the teacher names.

**Exercise.** Take each of the following sentences apart, as you did the sentences on pages 254 and 255:

1. The camp over the river was hidden completely by the willow trees.

2. The girl in the boat sang softly to herself.

3. A puppy with white curly hair barked sharply from his basket.

4. The building at the corner fell with a crash.

5. The old lion fought furiously.

6. The cautious hunter crept forward very slowly.

7. The long voyage down the river lay before us.

8. You and I hoped and prayed for good weather.

9. The laughing little children played in the warm sand of the beach.

10. A white cloud floated gently in the blue sky.

11. How large is Alaska?

12. The towns of Alaska are small.

13. The mildest climate in Alaska is along the southeast shore.

14. For a long time gold has been taken from mines in Alaska.

15. Point to Alaska on the wall map.

**Written Exercise.** Write from memory your favorite stanza from each of your favorite poems. Compare with the book what you have written.

**Oral Exercise.** In a few clear sentences explain the meaning of each of the following proverbs:

1. God helps them that help themselves.

2. Promises may get friends, but 't is performances that keep them.

3. Where there 's a will, there 's a way.
4. Whatever is worth doing at all is worth doing well.
5. Where there 's smoke, there 's fire.
6. Early to bed, early to rise, makes a man healthy, wealthy, and wise.
7. Handsome is that handsome does.

### 151. Further Review—the Parts of Speech

**Oral Exercise.** 1. Pick out ten nouns in the following sentences. Why do we need nouns? What do they do?

1. The evening darkened, and Columbus took his position on the top of the cabin of his vessel.
2. He ranged his eye along the dusky horizon and maintained an intense and ceaseless watch all night.
3. At ten o'clock he thought he beheld a light glimmering at a great distance.
4. He feared that he might be mistaken and called a man to him.
5. Alas! by the time the man had hurriedly climbed the cabin the light had disappeared.

2. Pick out three pronouns. What are pronouns for? Could we conveniently get along without them?

3. Pick out five adjectives. Could we have sentences without adjectives? What do adjectives do?

4. Pick out seven verbs. What is the use of verbs?

5. What do adverbs do? Point out one adverb.

6. Point out five prepositions. What do prepositions do?

7. Point out one conjunction.

8. Point out one interjection. Does any other kind of word do what interjections do?

We see that every word in a sentence has its particular work to do. Some words (such as *vessel*, *Columbus*, *cabin*) name persons, places, and things; these are the nouns. Some words (such as *his*, *he*) are used instead of nouns; these are the pronouns. Some words (such as *darkened*, *took*, *thought*) tell what the subject of the sentence does; these are the verbs.

When a man builds a house, he uses several different kinds of material. For the foundation he may use stone, for the walls and the roof wood, and glass for the windows. Besides, he has need of nails and screws, of wire and piping, of plaster and paper. Each kind of material is used for a special purpose. All of them work together and help each other, so to speak, to make the house.

When you build sentences, you use different kinds of material. If you had only words like *boy*, *city*, *house*, *wagon*, you could not express your thoughts, you could not build sentences, you could not make yourself understood. You need not only words that are the names of persons, places, or things, as *woman*, *garden*, *hat*, but also words that express action, like *runs*, *sings*, *shoots*. And there are still other kinds of words that you need.

All words that do the same kind of work in sentences are grouped in the same class. There are eight of these classes, and they are called the eight **parts of speech**. The names of these eight parts of speech you already know: nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, interjections. There are thousands of words in the English language, but each belongs to one of these eight classes or parts of speech according to the kind of work it does in sentences.

## 152. SUMMARY OF RULES FOR THE USE OF CAPITAL LETTERS AND PUNCTUATION MARKS

### CAPITAL LETTERS

A capital letter should be used

1. To begin every sentence.
2. To begin every word in a person's name.
3. For every initial.
4. To begin titles and the abbreviations of titles.
5. To begin the names of the days of the week.
6. To begin the names of the months and their abbreviations.
7. To begin the names of the holidays.
8. To begin the names of places and of schools.
9. To begin the name of a religious denomination.
10. To begin the name of a political party.
11. To begin every proper noun.
12. For the words *I* and *O*.
13. To begin the first word of a quotation.
14. To begin the first and the principal word in the greeting, and the first word in the ending, of a letter.
15. To begin every name given to God.

### PUNCTUATION MARKS

1. The period (.) should be used
  - a. At the end of a sentence that tells something.
  - b. After an abbreviation.
  - c. After an initial.
2. The question mark (?) should be used at the end of a sentence that asks something.
3. The exclamation mark (!) should be used after a word or group of words that expresses strong feeling.

4. The comma (,) should be used
  - a. To separate from the rest of the sentence the name of the person addressed.
  - b. To separate *yes* and *no* in answers from the statements which follow them.
  - c. To separate words or groups of words in series.
  - d. To separate a sentence into parts so that its meaning may be clear to the reader.
  - e. To separate in a date the day of the month from the year.
  - f. In the heading of a letter to separate the name of the city from the name of the state or country.
  - g. To separate a quotation from the rest of the sentence.
5. The colon (:) should be used after the greeting in a letter.
6. Quotation marks (" ") should be used
  - a. To inclose a quotation and each part of a divided or broken quotation.
  - b. To inclose titles of books, magazines, poems, stories that form parts of sentences.
7. The hyphen (-) should be used after a syllable at the end of a line when the remaining syllables of the word begin the next line.
8. The apostrophe (') should be used
  - a. To show where in contractions a letter or letters have been omitted.
  - b. To show or help to show possession.

## NOTES TO THE TEACHER

**Note 1** (pages 3, 64, 127, 152). Pupils should frequently stand before the class while speaking. What pupils are asked to do in this book is not merely to talk but *to talk to their classmates* — telling, describing, explaining something *to them*, to interest, to inform, to persuade *them*. Pupils, like adults, will do this best and most easily if they face their audience.

There should be at least one period a week devoted to formal talks; that is, to talks of such length that they may be said to have a beginning, middle, and end, and may be judged as to arrangement, thought content, and effectiveness.

**Note 2** (page 4). Teachers may find it advisable to alternate dramatization with story-telling at this point. The exercises in dramatization may help to suggest stories to pupils, may arouse their interest and stir their imagination, particularly if the plays are sufficiently free.

**Note 3** (page 6). It is desirable that some of the pupils be directed to find and tell stories of bravery in the life of to-day. Modern heroism and patriotism are as fine as those of the olden time.

**Note 4** (pages 6, 35, 122, 128, 149, 151). The term *group exercise* designates in this book those class activities in which pupils manage the matter in hand mainly themselves, or in which they work together on a problem as in a laboratory.

Instead of the teacher's presiding like an autocrat over the class, giving commands, making inspections and corrections, asking questions, issuing instructions, rules, and warnings, a more democratic system and a more profitable one educationally has recently taken possession of the schools. It is illustrated by the group exercise. The group exercise is a socialized recitation. The teacher guides from the background. Pupils work together as in a laboratory, suggesting, criticizing, defending, discussing, reaching conclusions.

The group exercise should never be hurried. A few truly constructive recitations of this sort will benefit pupils more than a large number of hasty and superficial ones.

When, as is frequently the case in this book, the group exercise is utilized for the class correction of compositions, these latter should often be copied on



the board. They should be examined more than once, a single critical question being considered in each reading. A list of suitable questions may very well be kept on the board for easy reference. This list will of course be changed from time to time, with the changing needs of the class. As each new technical point is mastered, appropriate questions will suggest themselves for its use in the criticisms of compositions. Thus, the study of pronouns will add specific questions that bear on the correct use of pronouns in pupils' compositions.

If frequent copying on the board prove impracticable, even though it be done before and after school hours, it is suggested that pupils *reread* their compositions or parts of them to the class, this time *for correction purposes*. The reader should make a short pause at the end of each sentence, in order that his classmates may question him, for example, as follows: Did you begin that sentence with a capital letter? Did you end it with a question mark? How did you spell so and so? and so on. Thus each sentence may be criticized and even become the object of animated discussion.

Sometimes committees should be appointed to look for specific errors. One committee might report the use of too many *and's*, *so's*, and *then's*, another the use of such usually unnecessary introductory words as *now*, *say*, *well*, *why*, and *listen*, and still other committees should look for other points, good and bad, in the speaking and writing of their classmates.

It will occur to the teacher that these group exercises in the correction of compositions are in effect nothing less than the *most vital reviews*.

It does not take an alert teacher long to discover that the socialized recitation (in which pupils speak to each other, within certain semi-parliamentary restrictions, as in a social gathering, rather than to the enthroned teacher and to no one but the teacher) gives reality, vitality, and attractiveness to much English work that could hardly be carried on, as indeed it was not carried on, under the earlier undemocratic schoolroom government or teacher rule. Moreover, since the study of English composition is essentially the study of the art of communication, it is imperative that each speaking pupil be provided with an audience and each writing pupil with a reader if the study is to be of genuine interest to the learner.

The ideal classroom condition for the socialized recitation is that all but the learning group be excluded from the room, with the exception of the teacher, who is present as adviser, court of appeal, and invisible guide and guardian. This condition removes lazily watching bystanders whose interest in the class situation cannot be keen, personal, and responsible enough to keep them out of mischief. This ideal state of affairs cannot always be realized. Teachers must adapt themselves and their English work to the circumstances governing

their teaching. In rural schools, particularly, good judgment is called for. Here the classes in one room are usually relatively small and many; indeed, there are frequently several classes consisting of only one pupil each.

What shall be done in such one-pupil classes with the socialized recitation, the group exercises, the class criticisms, the inter-pupil correspondence and the class post office, the exchanging of letters for correction purposes, the pupil conversations and dramatizations, the games, the team work, the story hour, the debates, and the other socialized activities suggested for the English work? Remembering that the best work in English cannot be realized without such socializations, the teacher may follow one or more of the following suggestions: (1) if possible, to combine several one-pupil classes for the English work; (2) to take part in the class work as if a member of the class rather than an instructor, that is, to engage in the activities required of the pupils, the story-telling, the dramatization, the letter writing, the games, the debates, rather than to remain an outsider and a critical and superior onlooker; (3) to utilize the dramatization exercises for impersonations and soliloquies; (4) to transform the games into solitaires; (5) to employ the critical questions of the group and correction exercises for individual criticism of compositions; (6) to utilize the story-telling and other suitable composition exercises in one class for the entertainment or instruction of the other classes.

One original teacher, rather than devalue the subject by teaching it in the old-fashioned way of assigning composition topics to be worked on *in vacuo* (to which procedure the present textbook will, of course, lend itself as readily as any other) resorted to the device of socializing the work for the one-pupil class by adding a number of imaginary pupils to the real one. These gradually developed definite, constant, and easily recognizable characteristics as they took part in the "class" activities, some being impersonated and made to speak and recite by the teacher, others by the one real pupil. That the one pupil made rapid progress in this most exceptional situation is not surprising, when the unusual amount of activity that fell to his lot is considered. This instance is recorded here for its interest and the light it throws on new methods of teaching as opposed to old; but each situation invites its own solution, which must always depend in large measure on the discretion of the teacher.

Attention is called to the following excerpt from Finlay-Johnson's "The Dramatic Method of Teaching" (Ginn):

Having brought my school to a condition in which the pupils had really lost and forgotten the relationships of teacher and pupil, *by substituting those of fellow workers, friends, and playmates*, I now set to work to use to full

advantage this condition of affairs. It was now quite possible to play any game in school without fear of the pupils' getting out of hand, confused, or too boisterous. There could be plenty of liberty without license, because the teacher, being a companion to and fellow worker with the pupils, had a strong moral hold on them and shared in the citizen's right of holding an opinion, being heard, therefore, not as "absolute monarch," but on the same grounds as the children themselves. Hence every one exerted his or her individual powers to make the plays a success, and it was the equal right of teacher or child to say, "So-and-so is n't playing the game," or in some other way to criticize the actions of others. It was, moreover, a point of honor that pupils so criticized should take the matter in good part and endeavor to conform to the rules of the game.

**Note 5** (page 7). That the words *and*, *so*, and *then* are often not only necessary but also eminently appropriate is of course not to be thought of as being denied by this exercise. Pupils know this necessity, excuse, propriety, without being told; and they will derive both pleasure and profit from attempting in any given exercise to do altogether without these words, which are frequently employed beyond all necessity, excuse, and propriety by children and adults. The "and" habit is like the "round shoulders" habit — always calling for remedial drill. Just as there is no danger that pupils will stand too erect so there is no danger that they will either overcome the "run-on" sentence habit too thoroughly or employ only short sentences in their oral expression.

**Note 6** (page 10). Teachers should not accept such general comments as that the story was *interesting* or *exciting* or *funny* and that it was told *well* or *poorly*. Pupils should be led to explain *in what particulars* the story-telling was meritorious or faulty. By commending sensible constructive criticism teachers may give pupils a motive for close attention while stories, perhaps already well known, are retold by classmates. See Note 4.

**Note 7** (pages 13, 78). The *greeting* may be called the *salutation*, and the *ending* may be analyzed into the *complimentary close* and the *signature*. The address on the envelope may be called the *superscription on the envelope*.

Pupils should leave a one-inch margin when they write letters, should begin the greeting one inch from the edge of the paper, the heading and ending near the middle of the page, and should give the first line of each paragraph a one-inch indentation.

It seems inadvisable, in the present state of conflicting usage, to follow the greeting of some letters with a comma and others with a colon. Not only may this arbitrary distinction prove embarrassing when a writer does not wish

definitely to commit himself as to whether his letter is strictly business or merely friendly, but it also compels the teaching of two forms where one will do.

**Note 8** (page 14). An interesting letter-writing game is suggested by this exercise. Through the class post office pupils may send their classmates unfinished stories, challenging each other to complete them in an entertaining way.

**Note 9** (pages 14, 32, 106, 117, 135, 150, 166, 204). It is suggested that the first reading of each literary selection in the book be to the pupils *by the teacher*, in order that they may be impressed by its adequacy or beauty or both, as the case may be, and so stirred to lively interest. Then they may read it themselves. The teacher is advised to make careful preparation, reading aloud in private before confronting the class.

It is to be noted that even the prose literary selection is to function less as a model in the lesson than as an awakener of interest. It is strongly recommended that the best compositions of the last year's class be utilized continually as models for the present class.

**Note 10** (pages 17, 57, 182). "In learning a selection it is advisable to read through the whole from beginning to end, and to repeat the reading until all is learned, rather than to learn bit by bit" (W. B. Pillsbury, "The Essentials of Psychology," p. 192). Teachers will find the entire eighth chapter, but particularly pages 191-194, of Professor Pillsbury's book suggestive and helpful.

**Note 11** (pages 20, 54, 66, 77, 122, 128, 182). The teacher's attention is called to the following matter having to do with (1) vocal drill, (2) the discovery and treatment of speech difficulties or defects, (3) speech difficulties peculiar to some foreign children in American schools, and (4) stammering or stuttering.

### VOCAL DRILL

The purpose of vocal drill is to give breath control, to strengthen the voice, to give purity of tone, distinctness of enunciation, and agreeable utterance. The teacher should make use of the following drills every week. They hardly need special motivation, since the needs of the class in this respect can be pointed out incidentally during any recitation. The same drills may be used over and over, exactly as in the case of gymnastics, but teachers will have no difficulty in devising variations if these seem desirable.

It is a common fault of teachers and pupils, especially when speaking in a large room or when calling a person from a distance, to pitch the voice too high. No matter how large the room, speakers will do well to pitch the voice in the middle of the vocal range and to keep it there much of the time. It is suggested that teachers scrutinize their habit in this regard and, if they find themselves

at fault, reform their method of speaking. The gain in speech power will more than repay them.

**Exercise. 1.** Stand erect, arms at the sides. Inhale slowly through eight counts, gradually raising the arms until they are extended at the sides and on a level with the shoulders. Hold the breath through four counts, and at each count bring the palms of the hands sharply together in front and on a level with the shoulders, then back sharply. Exhale explosively. Repeat several times.

2. Stand erect, hands at the sides. Slowly and by repeated inhalations pack the lungs with air — that is, inhale a short breath, then hold it a moment; add another short breath to it, then hold both; and so on until the lungs are packed to their full capacity. Exhale explosively. Repeat.

3. Stand erect, hands at sides. Inhale quickly. Hold through four counts. Exhale slowly through four counts, pause, exhale slowly through four more counts, pause; then continue in this way as long as there is breath left. Repeat.

4. Repeat the preceding exercise with this difference: instead of exhaling silently, softly make the sound *n-n-n*; again, the sound *m-m-m*; again, the sound *ah-ah-ah*. Repeat with the following sounds in turn: *oh-oh-oh*; *ee-ee-ee*; *ay-ay-ay*; *oo-oo-oo*; then repeat, placing the following consonants in turn before the vowel sounds above: *n*, *m*, *l*, and *r*.

5. Stand erect, hands at sides. Inhale quickly and quietly, without raising the chest or shoulders perceptibly. Exhale slowly and steadily, making a soft buzzing sound. Make the sound as even and prolonged as possible.

6. Sound *oo-ah* softly about the middle of the vocal range and go up one full tone and back; then go down one full tone and back; then combine the two. Continue the latter exercise as long as the breath lasts. Be sure to begin with a full breath.

7. Repeat the preceding exercise with the following in turn: *oo-ee*, *oo-ay*, *oo-oh*, *noo-nah*, *noo-nay*, *noo-noh*, *noo-ee*, *moo-mah*, *moo-moh*, *moo-mee*, *moo-may*; and with other similar combinations that suggest themselves.

8. Read one or more paragraphs from your reading book. Read them in a whisper, but so distinctly that every one in the room is able to understand you.

### SPEECH DIFFICULTIES OR DEFECTS

Some pupils, particularly children of foreign parentage, labor under the disadvantage of not being able to pronounce easily, if at all, some of the sound combinations that occur in English words. It is suggested that pupils be tested by means of the following list of words, each of which represents a speech difficulty. The italicized letter or letters in each word indicate the difficulty involved in that word.

- |                              |                                     |
|------------------------------|-------------------------------------|
| 1. <i>catch, can</i>         | 16. <i>wheat, when, why</i>         |
| 2. <i>farm, calm, calf</i>   | 17. <i>besieged, jump, badge</i>    |
| 3. <i>America</i>            | 18. <i>finger, linger, longer</i>   |
| 4. <i>fern, her</i>          | 19. <i>singer, ringing</i>          |
| 5. <i>steel, seal, eat</i>   | 20. <i>car, far, idea</i>           |
| 6. <i>give, tin</i>          | 21. <i>was, nose, exercise</i>      |
| 7. <i>office, orange</i>     | 22. <i>assure, leisure</i>          |
| 8. <i>window, follow</i>     | 23. <i>kept, slept, last</i>        |
| 9. <i>room, broom</i>        | 24. <i>think, thin, breath</i>      |
| 10. <i>tune, Tuesday</i>     | 25. <i>breathe, the, this, that</i> |
| 11. <i>cup, curb</i>         | 26. <i>well, way, word, wagon</i>   |
| 12. <i>tale, dale, done</i>  | 27. <i>going, doing, laughing</i>   |
| 13. <i>land, add, and</i>    | 28. <i>how, cow, down, town</i>     |
| 14. <i>fine, found, four</i> | 29. <i>boil, oyster</i>             |
| 15. <i>vast, vile, five</i>  | 30. <i>join, girl</i>               |

When a speech difficulty is discovered, the pupil should be asked to speak the troublesome sound in imitation of the teacher. If he cannot learn it by imitation the sound should be taught him by position. For instance, if he says "dis" for "this," he is placing the tip of the tongue against the gum back of his upper teeth instead of placing it between the teeth as he begins the word. If the pupil cannot learn to produce the sound or pronounce the word after the proper position of the speech organs has been shown him, the speech defect may be a serious one, due to mental disorders or physical defects, and should be diagnosed and prescribed for by a specialist.

#### SPEECH DIFFICULTIES PECULIAR TO SOME FOREIGN CHILDREN

Teachers of foreign children in American schools will recognize the following speech difficulties. These should have been overcome before the pupil reaches the present grade. Frequently, however, they persist through to even higher grades. The suggestions given in the last paragraph of the preceding section apply to the present section.

*b instead of v*

*Note* is pronounced "bote," and *very* "berry." The pupils need to be taught the correct position of teeth and lips and then to be given suitable phonetic drill, that is, drill in the pronunciation of lists of words involving the difficulty.

*s preceding a consonant*

*Spool* is pronounced "es-spool." Lists of words like *school, scold, Scotch, skill, scar, sketch, scoop, smooth, smudge, spread, span, spin*, should be placed on the board (the pupils possibly coöperating in the making of the list) and made the object of daily drill.

*d instead of soft th*

*This* is pronounced "dis." The pupil should be taught to place the tip of the tongue between the teeth in pronouncing such words as *this, that, there, then*.

*t instead of aspirate th*

*Thing, think, three*, are pronounced "ting," "tink," and "tree." Again the pupil needs to be taught to place the tip of the tongue properly and to be drilled with lists of words.

*gw instead of w*

*Woman* is pronounced "gwoman." The lips should be placed as for whistling, then the *w* sound should be given. When this proves difficult, the pupil may be asked to give the sound of a barking dog, *woo-woo*.

*sh instead of ch*

*Watch* is pronounced "wash." The pupils should be asked to give the sound of a chugging engine. Having succeeded with that, they should be given phonetic drill with such words as *chair, choose, chain, charge, chilly, chin*. Pupils may be asked to assist the teacher in finding suitable words for a list on the board.

*ch instead of sh*

*Ship, shop* are pronounced "chip," "chop."

*shr*

Pupils have much trouble with words like *shrill, shriek, shrug, shrub, shred, shrewd, shrimp, shrink*.

*k*

The sound *k*, as in *can, cat, catch, camp, car, stick*, needs to be made the subject of much drill.

*e (long) instead of i (short)*

*Give* is pronounced "geeve."

*g instead of y*

*Yesterday* is pronounced "gesterday."

## STAMMERING

In some instances stammering or stuttering is due to a mental disorder or physical defect, which should be diagnosed and prescribed for by a specialist. Very often stuttering resolves itself into a difficulty of blending an initial consonant sound with the vowel sound following it. Effective drills to overcome this difficulty consist of exercises in pronouncing syllables like *bd*, *bx*, *bl*, *bd*, *bü*, and similar combinations with *p*, *d*, *t*, *g*, *k*, *l*, and *r* in the place of *b*, followed by exercises in pronouncing words that begin with these sound combinations, as, *bdt*, *bxt*, *blt*, *bnd*, *büg*. See an excellent article by Leon Mones in the *English Journal*, January, 1919, entitled, "Treating the Stammerer."

Teachers wishing to investigate this subject and the entire subject of speech defects further are referred to the following publications: *Volta Review*, Washington, D. C.; Bulletins by Dr. Frederick Martin (New York City Board of Education); Scripture's "Stuttering and Lipping" (The Macmillan Company); Blanton's "Speech Training for Children" (The Century Company); Scripture and Jackson's "Manual of Exercises for Correction of Speech Disorders" (F. A. Davis Company, Philadelphia).

It does little good to interrupt pupils in their story-telling, asking them to speak louder. Instead of such useless admonitions drill should be given in clear, loud, distinct speaking, in order that the child need not give attention to this side of expression when he gives a talk or tells the class a story. After an oral composition the need of vocal drill may be pointed out and thus the need for further drill or return to former drills may be made apparent to the class.

**Note 12** (pages 20, 157). It is suggested that this list be systematically increased by the continual addition to it of words mispronounced by pupils. Localisms should be added. Pupils or committees of pupils may be asked to "go hunting" for mispronunciations.

The entire list may be kept on the board for frequent short drills, which may profitably be preceded by vocal drills.

When possible, parent coöperation should be sought for the purpose of improving the pupils' English.

**Note 13** (page 25). The pupils' attention should be directed at the proper time to the incorrect forms *have got*, *has got*, and others, which this exercise is designed to weed out of their speech.

**Note 14** (page 28). It is suggested that in this exercise the board be used for presenting to the class an outline of each subject in the list. Thus:



## SCHOOL DAYS AND VACATION DAYS

## I. Going to school

A. What I like about school

B. What I don't like

## II. Why I prefer vacation to school

A.

B.

Pupils may suggest additions to an outline or changes in it as it is placed on the board. The resulting coöperative outline may then be used by each speaker as his own.

Pupils sometimes write each sentence as a separate paragraph. They do not *group* their sentences around central ideas or subjects and put into one paragraph all the sentences that belong together. This difficulty may be overcome by appropriate drill in writing on two-paragraph topics, like, "Why I Prefer Dogs to Cats," "Looking North from the Schoolhouse and Looking South," "Fruit Trees and Forest Trees," "Before Dinner and After Dinner," and "A Walk in Winter and a Walk in Summer."

A paragraph is a group of sentences that belong together because they are about one idea or subject.

The first line of a paragraph should begin a little to the right of the rest of the writing or printing. The word *indention* may be used to name this "notch" in the first line. The term may be related to *dent in* — every paragraph being *dented in* at its beginning.

**Note 15** (page 32). If no detailed account is available for class use, the main facts can be found in any school history. See Montgomery's "Leading Facts of American History," Revised Edition (Ginn), pp. 202-204.

**Note 16** (page 36). Long written compositions are not advised for the grades covered by this book. The standard of proper length will vary with each class and, in fact, with each individual. Teachers will allow for this variation. Pupils should not continue to write after interest has ceased. Many short compositions gladly written rather than a few long ones perfunctorily produced is by all means the rule of wisdom.

**Note 17** (pages 39, 40). The corrective English work in the present section, unlike that in other corrective English sections in the book, is presented in the condensed form shown, in order to give teachers opportunity to introduce pupils to reference work. This section, particularly the group exercise in it,

should be returned to occasionally, both for the sake of correct usage and for drill in reference work in correct usage.

**Note 18** (page 44). The use by pupils of suitable words other than those in the book is to be encouraged, as are originality and individuality. Teachers will do well to remember that they are aiming primarily at getting the pupils to speak freely and effectively, *each in his own way*.

In these reproductions original expression, not verbal memory, deserves commendation. A preliminary playing of each story, though only in pantomime, will often serve to encourage this originality.

After several pupils have told the story it may be well for the teacher to tell it, giving the reproduction, however, not in order to present a model but rather to enter obviously into the story-telling exercise with the children and to be one of them in it. For the same reason teachers will find it advisable at times to take part in dramatizations of stories, representing a minor character and doing it both well and in the spirit of fun and play.

**Note 19** (page 47). Each pupil should now own a dictionary and should be encouraged to use it continually.

**Note 20** (pages 48, 76, 109, 134, 156). The common errors made by children in the use of English are the basis of this and other drills in correct usage. The pupil is asked to read aloud repeatedly the sentences containing the correct forms, speaking the words clearly and distinctly.

If these drills are resorted to as a language gymnastic whenever a few minutes of spare time are available, pupils will soon find it easier to speak the correct forms than the incorrect ones. This is the aim of the exercise. Explanations of the principles of grammar involved are not undertaken at this point.

A word of warning, however, seems necessary. The thoughtless and monotonous repetition of correct forms can do little good. They should, to be sure, be repeated enough times to make undoubtedly clear to the pupil what each correct form is and to accustom his lips to speaking it easily and naturally and his ears to hearing it spoken by himself; but then the repetition should be discontinued, and *a point should be made of employing each correct form frequently in natural contexts, so that it may be interwoven with the pupil's thinking and speaking*.

Judiciously employed, these drills should have the twofold effect of prevention and cure — cure for errors already established and prevention and inoculation for errors not yet contracted.

It will often be advisable to write or print the sentences for drill, or the correct forms alone, on the board or on cards. Posters may be made containing

them. Games, similar to those in the book, may easily be planned to give added vitality to these drills.

Children of foreign parentage often commit errors in English because they carry over into English the constructions which they employ in their native language. To remove these errors it is not enough to explain the correct construction; in fact, such explanations are often out of question because of the limited grammatical knowledge of the pupil; and, in any case, they are ineffectual means for improving the child's speech. Instead, the method employed in the correct-usage drills, of having the pupil repeat the correct form in a great variety of sentences, should be used. A group exercise should be used for gathering suitable sentences for these repetitions, each pupil contributing one or more, which are written on the board by the teacher. Each difficulty listed here will suggest its own remedial drill sentences.

*Error in the use or the position of the negative*

EXAMPLES: "I no have pencil." "I no can do that."

*Error in the position of the adjective*

EXAMPLES: "I have a pencil red." "I have a pretty doll little."

*Error in the use of the present for the past tense*

EXAMPLES: "My teacher *tell* me yesterday." "I *see* a dog last week."  
"My papa *take* a trip last month."

In addition to the foregoing the following errors are frequently found in the speech of foreign-born pupils:

*"In" instead of "on" or "at"*

EXAMPLES: "I had a ride *in* my pony" instead of "I had a ride *on* my pony"; and "I have a pig *in* my house" instead of "I have a pig *at* home."

*"One" instead of "a" or "an"*

EXAMPLE: "I have *one* book" instead of "I have *a* book."

*"Make" instead of "do"*

EXAMPLE: "The boys *make* well" instead of "The boys *do* well."

**Note 21** (pages 52, 58). It is desirable that all pupils take part in the dramatizations, and not only the favored or the forward few. Besides, each pupil should be encouraged to play the part *as he sees it*. Originality, not thoughtless imitation, is desired. It is the *differences* that will be recognized as interesting

and valuable in schoolrooms where individuality is encouraged; and it is the differences that justify repeated playing of the same story before the same audience.

**Note 22** (page 52). It may be advisable with most classes to precede the work called for here with a group exercise, since pupils are now beginning written dramatization. The teacher, standing at the board, receives the pupils' suggestions for writing the play, discusses these, criticizes, encourages originality, and finally begins the dramatized story in the form which it is agreed is to be followed. Only the first three or four speeches, or parts of these, should be written on the board. Then, when the class surely understands how to proceed, all is erased and the pupils are at once asked to write independently.

**Note 23** (page 53). Nearly one fourth of all the errors in the speech of school children is due to the confusion of the past tense with the perfect participle. Recent investigations show that the verbs *see*, *do*, *come*, *ring*, *sing*, *drink*, and *go*, in the order named, are more commonly misused in this way than any others. Mistakes in the use of these verbs should have been eliminated in grades preceding the present one. They should, however, be reviewed here and further drilled on if it be found that the correct forms have not yet been mastered.

**Note 24** (pages 59, 60, 124, 190, 264). The teacher's attention is called to the fact that this review is a *vital* rather than a *formal* review. In speaking and writing English, as in every art, the main question is not What does the learner *know*? but What can he *do*? The true measure, therefore, of the success of the half-year's or the year's work or practice is the increased excellence of the pupils' speaking and writing. Every critical group exercise in the book is a vital review if it tests the pupils' skill rather than their fund of information. See in the Index "Questions, critical, in group and correction exercises."

**Note 25** (page 66). Pupils should not be required to make elaborate outlines in the present grade. They should not be expected to analyze a subject into its ultimate constituents, as an adult might analyze it. The outline should give the sequence of thought, be a guide to the speaker or writer, and not be so detailed and involved as to confuse rather than illuminate. Much depends on the mental caliber of the class how far this work may be pushed with profit, and here as everywhere in the teaching of English discretion must be used.

**Note 26** (page 69). This oral work suggests as a suitable written continuation in composition a little book of biographical sketches entitled "Great Americans."

**Note 27** (page 73). After several reproductions it may become clear that a little work in variety in expression is desirable to overcome the sameness of

expression to which the class is yielding. In that case the present exercise should be discontinued for a while and section 43 studied. Story-telling may be resumed when the expression drill given in section 43 has added to the pupil's power.

**Note 28** (pages 74, 100). The heavy periods are for this exercise only. Pupils are not asked to use them in writing. They are the visible counterpart of the marked pauses that are required at the ends of sentences. Those pauses should be emphatically made, vigorously made, so to speak, in order that real benefit may accrue. See Note 5.

**Note 29** (page 82). The errors in English that the present exercise is designed to combat are the following: *kind of*, *kindy*, *sort of* (for *rather*), *side of* (for *beside*), *would of gone* (for *would have gone*), *real* (for *very*), *he broke my pencil on me*, *that is all the far they went*.

**Note 30** (page 84). If pupils are slow in finding words, the class should be drilled in the use of the dictionary. A game may be made. The entire class standing is asked to look up a word. As pupils find it they sit down. Those still searching remain standing.

**Note 31** (page 91). Teachers may often motivate the English work most pleasantly by taking advantage of occasions when children have gone to a lecture or concert. Reports may be called for. Reports on moving-picture plays by pupil investigating committees advising the class whether to go or not may well become a regular function of the English class.

**Note 32** (page 92). The present exercise aims to provide drill on the correct use of *cupfuls* and *cups full*, and similar words, as well as to distinguish between *much* and *lots*, *much* and *many*, and *little* and *few*.

**Note 33** (page 94). Technically, though they may not and need not yet know it, pupils are here "expanding topic sentences into short paragraphs."

**Note 34** (page 95). One or more English periods may be devoted to talks relating to manual training, domestic science, etc. The following suggestions are offered: a recipe day, a manual-training day, an animal-pets day, a flower-raising day, a vegetable-raising day.

**Note 35** (page 97). As they are needed, abbreviations should be added to the lists in the book.

**Note 36** (page 101). Pupils will enjoy making a book of these comical sketches. Each should be improved and copied under the supervision of pupil committees. The cover might bear a title like the following: "A Comical Picture Book without Pictures." The persons described may be imagined riding old-fashioned high bicycles or velocipedes or going along on roller skates or on stilts.

**Note 37** (page 109). If pupils have a school garden, it is suggested that their work in it be utilized for composition purposes. A daily record of the weather may be kept, with notes on the effects of weather on ground and growing things. Descriptions of tools, explanations of their use, exercises in letter writing, — ordering tools, seeds, and plants from catalogues, — will give reality and interest to the composition work.

**Note 38** (page 111). It is essential to the profit to be derived from the exercise that no "*and's*" be used in building the sentences. After the work is in full swing, but not before, suggestive hints may be thrown out to the class; as, to add groups of words beginning with *who*, *which*, or *that* and, again, groups beginning with *although*, *since*, *if*, *while*, *as soon as*, etc. Technically stated this means, of course, the addition of adjective and adverbial clauses.

**Note 39** (pages 130, 132, 160). It is desirable to have pupils copy their compositions on the board from time to time and to utilize these for work in identifying the parts of speech. If care be taken to select from the compositions sentences that are not too difficult, the subject and predicate of each of these should be pointed out. Pupils sometimes fail to realize that they themselves use nouns, pronouns, verbs, adjectives, prepositions, when they speak and write, and that each of their own sentences, exactly like those in the book, consists of a subject and a predicate.

**Note 40** (page 140). Such advertising displays as are shown in the well-known weeklies and monthlies should be looked over by the class. Pupils should be permitted to write humorous advertisements (for example, as Potato-Bug Gatherers, Efficient Rug Beaters, Animal Trainers, Mouse Catchers, etc.), if they wish, but these must always be in good English.

**Note 41** (page 141). The last two items in the list are, strictly speaking, not abbreviations. They are signs or symbols.

As abbreviations are needed in writing addresses (geographical, for example, names of states) or in business letters (arithmetical, for example, doz., ft., qt., lb., oz., etc.), they should be added to the lists in the book.

**Note 42** (page 146). An effort may be made at this time to secure in pupils' compositions some variety of sentence structure, as by the use of declarative sentences with subject and predicate in the inverted order and by the use of exclamatory and interrogative sentences.

**Note 43** (page 159). This group exercise should be continued until each pupil in the class has a clear idea of what a noun is and of the distinction between common and proper nouns, together with the capitalization of the latter.

**Note 44** (page 161). Much individual adaptation is possible and profitable in composition work. Pupils should be encouraged to choose subjects that are

in the line of their interests. These will vary from machinery to music and include animals, country life and activities, city life, outdoor life and sports, making and saving money, gardening, manual training, and domestic science. Often these interests are vocational prophecies and should be heeded as such and utilized.

**Note 45** (page 162). The outline may be placed on the board as the pupil gives the steps. Then the class may judge it. In the same way outlines for the subsequent explanations may be placed on the board for class criticism.

A number of outlines may very profitably be developed coöperatively, each pupil making suggestions and the class passing on them and the teacher placing the approved ones on the board. The absurdity of haphazard arrangements of material should be pointed out during such exercises, in order that the reason of organization of material may impress itself on the class. See Note 14.

**Note 46** (pages 163, 173). It is strongly recommended that teachers revive for this exercise the letter-writing, business-community situation established earlier in the term. See pages 137-140; also Note 4.

**Note 47** (page 168). If the class is still weak in punctuation and capitalization, teachers should place on the board from time to time unpunctuated and uncanceled passages selected from the reader or history book for drill of the kind illustrated here.

**Note 48** (page 170). It is easy to place undue emphasis on technical terms. If the teacher will use interchangeably the terms *antecedent* and *word for which the pronoun stands*, without requiring pupils to use the former, pupils will nevertheless become sufficiently familiar with it for all practical purposes.

**Note 49** (page 171). A review of section 62 is suggested. See page 104.

**Note 50** (page 175). Suitable books for these reviews are the following: L. M. Alcott, "Under the Lilacs"; F. H. Burnett, "Little Lord Fauntleroy"; L. P. Hale, "Peterkin Papers"; Rudyard Kipling, "The Jungle Book" and "The Second Jungle Book"; Anna Sewell, "Black Beauty"; Ernest Thompson Seton, "Wild Animals I Have Known"; L. M. Alcott, "Little Women" and "Little Men"; T. B. Aldrich, "Story of a Bad Boy"; R. H. Barbour, "Crimson Sweater"; Edward Eggleston, "Hoosier Schoolboy"; H. H. Jackson, "Nelly's Silver Mine"; Charles Kingsley, "Water Babies"; Nicolay, "Boy's Life of Abraham Lincoln."

**Note 51** (page 177). It seems best to go no further, for the present, than this informal statement, together with the qualifications explained below it. Some teachers in this grade find it useful to define the verb more briefly as "the *doing* word." Both descriptions involve making a special case of *is* and similar verbs.

**Note 52** (page 187). This exercise may profitably be followed by another, consisting of two parts: first, reading the story in short sentences, and second, reading it in short sentences and at the same time paraphrasing many of these.

**Note 53** (pages 202, 212). Since this treatment is merely introductory, the term should be passed over lightly at this time; nor should the matter by any means overshadow the more important one of adjective words, or of adverbs, as the case may be. See the return to this topic after prepositions have been presented (pages 221, 222, and 255-257).

**Note 54** (page 203). An exercise in the substitution of more telling adjectives for *great*, *good*, *fine*, and *nice* may be planned at this time. Such sentences as "This weather is *great* (or *good*, or *fine*, or *nice*)," "That book is *great*," "That's a *great* car," "The speech was *great*," "It's a *great* story" should be placed on the board and pupils asked to supply more suitable and truly descriptive adjectives for each of the worn-out ones given in italics.

**Note 55** (page 207). Pupils should recite the poem clearly, distinctly, and in a ringing voice. The attention of the class should be called to recitations that are satisfactory in this respect, as well as to those that are unsatisfactory. Thus vocal drill will be motivated, and the return to such drills as those on pages 20 and 66 will receive its proper significance. See Note 11. It is desirable that a few minutes be devoted to vocal drill every day.

**Note 56** (page 209). If needed, a drill should be given to insure the correct spelling of these words. In this case complete sentences containing the possessives should be dictated to the class.

**Note 57** (page 225). A story-telling exercise may follow, each pupil finishing the tale as his imagination suggests; or several pupils may be asked to read Ruskin's story and to report on it (book review) to the class.

**Note 58** (page 225). The needs of the class may make it desirable to give a drill in the writing of abbreviations. Possibly a review would be profitable. See "Abbreviations" in the Index. New abbreviations that are needed may be added.

**Note 59** (page 225). Unless pupils happen already to know it, the true name and story of this picture should be withheld for the present, for reasons which succeeding lessons will make clear.

**Note 60** (page 237). Telegraph blanks should be obtained, if easily possible, for this exercise.

**Note 61** (page 249). Some teachers will desire at this time to give the technical names (declarative, interrogative, imperative, and exclamatory) to these kinds of sentences distinguished by the pupil.



The knowledge now in the possession of pupils that there are these different kinds of sentences should be utilized as opportunity presents itself in correction exercises, where an effort should be made to secure variety in expression by the occasional use of interrogative and exclamatory sentences.

**Note 62** (page 254). The words *analysis* and *analyze* may be used.

Prepositional phrases may be analyzed, but many teachers will prefer to treat these phrases as modifying units without further analysis, thus emphasizing their adjective or adverbial function in the sentence.

**Note 63** (page 227). Read the poem to the class before asking the pupils to study it. But at this time read only the part which is given in this section. It makes a complete story alone. Let the second part, to be studied later, come as a pleasant surprise. It is further suggested that the pupils be permitted to discover for themselves the connection between the entire poem and the recent picture whose title was purposely omitted.

**Note 64.** It is recommended that every teacher of this book have available in the schoolroom for frequent reference a copy of the Primary Book as well as of the Complete Book of the series.

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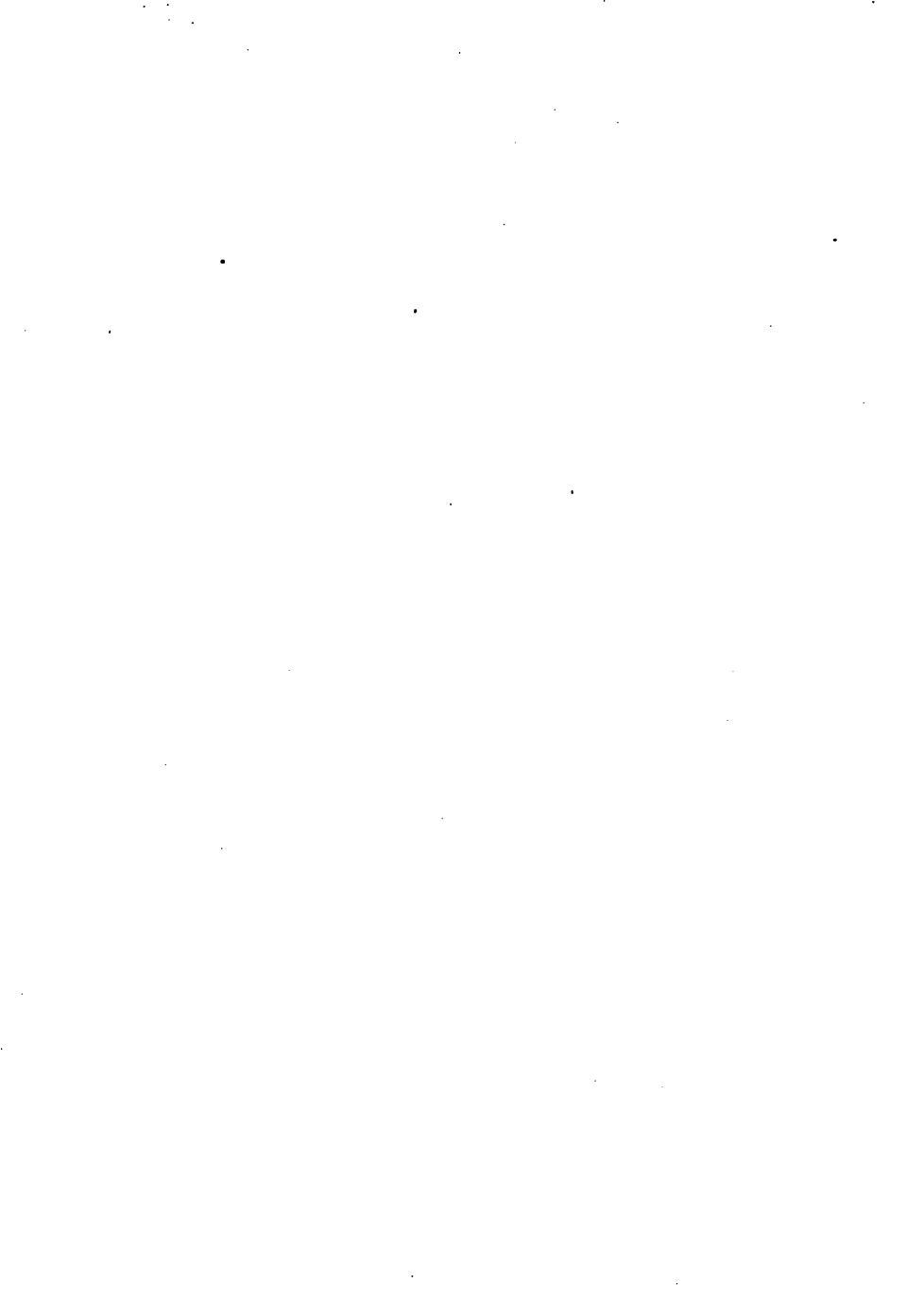
















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